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—  
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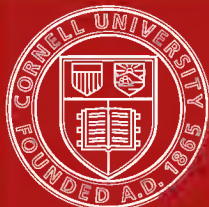
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# PANSE<sup>U</sup>RON'S ABC OF MUSIC

A PRIMER OF VOCALIZATION  
CONTAINING THE ELEMENTS OF MUSIC AND  
SOLFEGGI

REVISED AND EXTENDED  
BY  
N. CLIFFORD PAGE



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## PREFACE.

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AUGUSTE MATHIEU PANSEON was born in Paris, April 26, 1796. He entered the Conservatoire at an early age, winning the *Grand prix de Rome* (1813). While in Italy, beside pursuing his theoretical work, he made an exhaustive study of the art of singing and the style of the old Italian masters. After travelling in Austria and Germany he returned to Paris and became a teacher. In 1826 he was made professor of Solfège at the Conservatoire; in 1831 professor of Vocalization, and in 1836 professor of Singing. This long experience made his text-books and his works on singing especially valuable. Able, learned and painstaking as a musician, he was kind and amiable as a man. Panseon died in Paris, July 29, 1859.

THE A B C OF MUSIC was first published in this country in 1846, edited by Signor Felice Dorigo, a professor of Italian *bel canto*, and at that time a resident of Philadelphia. In this form the work has had a wide circulation. While elementary in character, it presupposed, however, some knowledge of music, and could hardly be followed without the aid of a teacher; in fact it was intended primarily for the use of teachers.

In the preparation of this revised edition, the editor has sought to make the book comprehensible to beginners, even to those who are obliged to study without the help of a teacher. This in no way lessens the value of the work to the teacher. The revised and amplified work goes into a more detailed explanation of the various problems as they occur, thereby making many points clearer to the student, and the book more helpful to the teacher.

All of the original exercises, with trifling exceptions, have been retained, and many new exercises and scales added. The A B C of Music has indeed been practically rewritten to meet modern ideas and terminology.

The book is a Primer of Vocalization, not a complete course in singing. It gives the beginner all that is necessary in regard to elementary matters in music — the A B C ; it explains much not contained in the ordinary vocal methods ; and it supplies the absolutely necessary knowledge which should be *mastered* at the start, and which, if slighted, hampers the student's progress ever after.

For those who have mastered the A B C and wish to take the next step, we heartily recommend as a simple, sensible and compact book, TWELVE LESSONS IN THE FUNDAMENTALS OF VOICE PRODUCTION by Arthur L. Manchester ( Music Student's Library ). For a progressive series of vocalises the PREPARATORY COURSE to THE ART OF VOCALIZATION by Eduardo Marzo, may well follow. This course may be had for Soprano, Mezzo-Soprano, Alto, Tenor, Baritone or Bass voices.

In his revision of an eminent man's work the editor has aimed to meet the needs of the beginner in music today, and to meet them as Panseron would were he writing now.

A handwritten signature in dark ink, reading "M. Clifford Page." The signature is written in a cursive style with a large, prominent initial "M" and a long, sweeping underline.

BOSTON, *May 1st*, 1908



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# THE A B C OF MUSIC.

## A PRIMER OF VOCALIZATION.

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### SECTION ONE.

#### THE ELEMENTS OF MUSIC AND PRELIMINARY VOCALIZATION.

Musical sound is simply the result of the vibrations or oscillations of elastic and sonorous bodies, when these vibrations occur with sufficient rapidity to be appreciated by the ear.

The air, which is itself the most elastic of substances, receives the vibrations of sonorous bodies and conveys them to the ear. It is this regular motion of the air which determines what is properly called musical sound. The pitch of a sound is always in the inverse ratio of the vibrations. Thus, the fewer the vibrations of a sonorous body in a given time, the graver or lower is the sound; and the greater the number of vibrations, the sharper or higher is the sound.

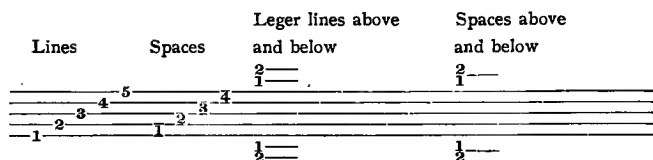
The lowest sound which the ear can distinguish makes about thirty-two vibrations in a second. The highest note appreciable by the ear makes sixteen thousand vibrations in a second.





Musical sounds and the notes that represent them are named after the first seven letters of the alphabet, A, B, C, D, E, F, G. From the standpoint of time value they are represented by the characters *c*, *d*, *e*, *f*. These characters are placed upon the *staff* according to the *pitch* of the sound or note.

The **Staff** consists of five horizontal, parallel lines, with the four intervening spaces. For notes too high or too low to be

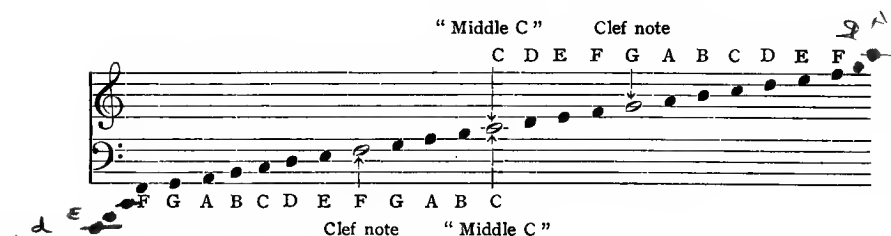
placed on the staff proper, **Leger lines** are added as may be needed.





### THE STAFF.



Characters called **Clefs** are always placed on the staff at the beginning to locate the position of one particular note, from which the positions of the other notes are determined. The *clefs* commonly used in modern times are the **Treble** or "G" clef , placed on the second line of the staff to locate "G" in the Treble, ; and the **Bass** or "F" clef, , placed on the fourth line to locate "F" in the Bass, .

Notes are written in the two clefs on two staves as follows :



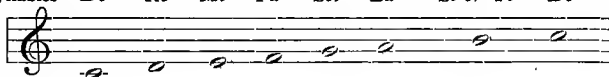
The notes between F in  and G in  may, however, be written in either clef by the addition of leger lines. "**Middle C**" is so called because of its position between F in  and G in . Note also that it is on the first leger line *below* Treble staff or the first line *above* Bass staff. It is therefore the connecting link be-

tween the two staves. It is also called *Middle C* from its location on the Piano Key-board.

Notes are designated by Italian syllables for use in singing, *Do*, (Ut) *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*; *Do* corresponding to C. These syllables were first given to notes by Guido of Arezzo, a Benedictine monk, about A. D. 1032. In French and Italian music these are the only names given to the notes, the French, however, clinging to the original UT as applied by Guido, the Italians substituting *Do*.

#### SCALE OF C MAJOR.










Pronounced	(Doh)	(Ray)	(Mee)	(Fah)	(Soh)	(Lah)	(See)	(Tee)	(Doh)
Syllables	<i>Do</i>	<i>Re</i>	<i>Mi</i>	<i>Fa</i>	<i>Sol</i>	<i>La</i>	<i>Si or Ti</i>	<i>Do</i>	



Position on Staff

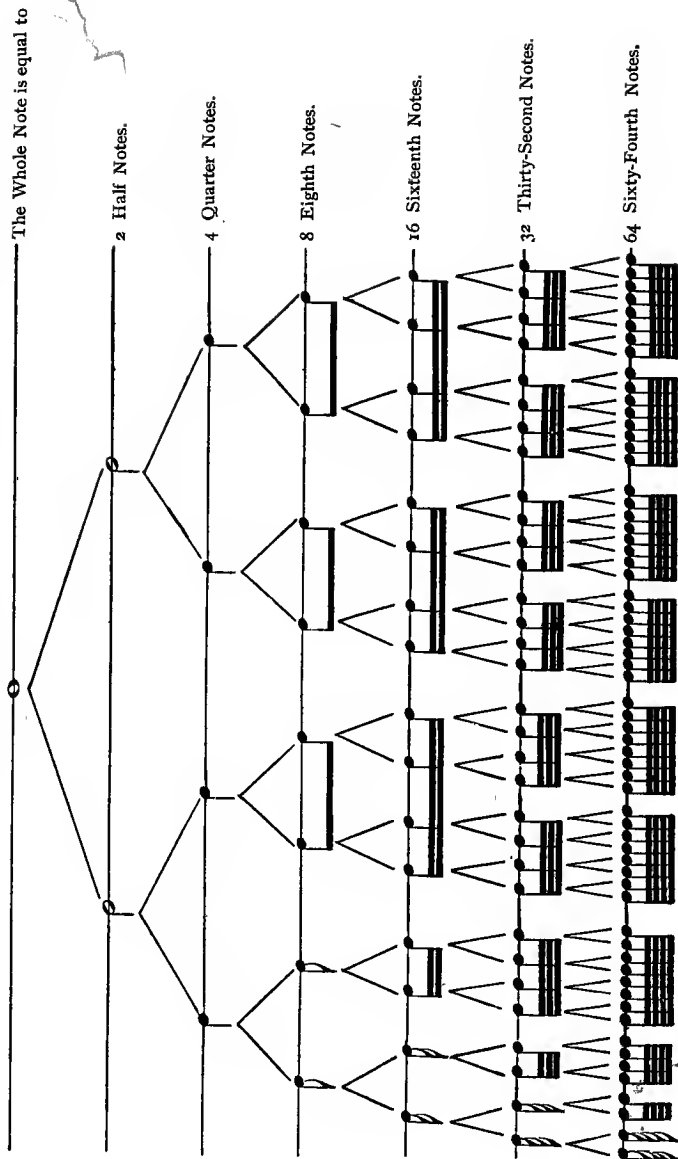
Names of Notes	C	D	E	F	G	A	B	C
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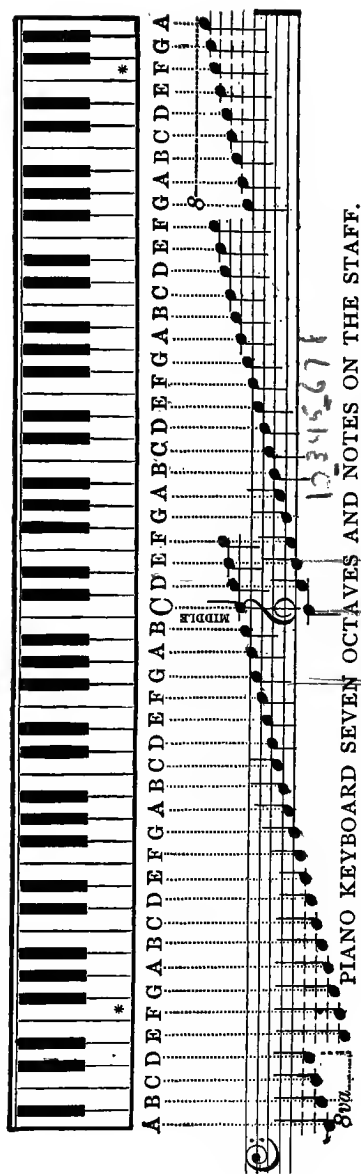
This constitutes the "Fixed Do" system. In the *Tonic-Sol-Fa* system the syllables are spelled according to their sound in the English language, (as given above Italian syllables in illustration) and are always abbreviated by use of the initial letter. To prevent confusion between "Soh and See," the latter syllable was changed to "Tee." In public school singing *Tee* has practically superseded the syllable *Si* (See). As this work is largely elementary and its use being possible concurrently with public school instruction, it was thought advisable to use *Ti* (Tee) throughout.

As shown previously the note heads or characters have different forms according to their duration or time value. The **Whole** note  is the longest in common use; the whole note may be divided into two **Half** notes  , or four **Quarter** notes    , etc.; a hook  being added for the **Eighth** note and for each smaller sub-division down to the **Sixty-fourth** note .

The names, forms, and comparative time values of notes are shown in the following diagram.





TABLE SHOWING THE COMPARATIVE VALUES OF THE NOTES.





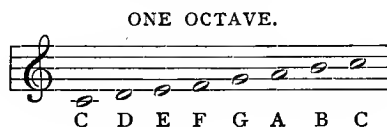
PIANO KEYBOARD SEVEN OCTAVES AND NOTES ON THE STAFF.

The Organ Keyboard is limited to the notes between \*.

In instrumental music, and in vocal music where a syllable covers more than one note, eighth notes and smaller subdivisions are connected by balkens, , , etc., instead of being on separate hooks , . The exercises that follow are all intended to be sung, except where specially indicated, as lessons in reading or naming notes. The Italian syllables are always to be used in singing unless otherwise specified. In all the exercises the notes must be learned by their proper names as well, A, B, C, etc. Students who are sufficiently familiar with the tonal relationship of various notes of the scale to sing the scale properly may use a pitch-pipe or tuning-fork to sound the note C (*Do*). But for the great majority of students studying alone, the piano or organ must be used to sound the notes of the scale until their tonal relationship to each other is thoroughly comprehended by *eye, mind* and *ear*.

The accompanying diagram locates *Middle C* on the Piano or Organ.

The white keys on the key-board represent the tones in the *Key of C*, extending over seven octaves. The octave consists of eight tones inclusive of the doubling of one tone. The *Scale of C* is written as follows, beginning on *Middle C*.



The scale is written by degrees on the staff, that is, from a line to a space, to a line, etc. The *Scale of C* is played by moving from one white key to the next. Given *Middle C* on the staff and *Middle C* on the key-board, the veriest beginner will be enabled to make progress in reading music from the staff and committing to memory the succession of tones in the scale, without the aid of a teacher. Where obtainable, instruction is always preferable, however.

The voices of women and children correspond exactly with this staff and key-board relationship. The mature male voice however sounds an octave lower than written when reading from the Treble staff. For instance, *Middle C* in the Treble Clef written should and does sound C an octave lower, written in the Bass Clef when sung by a man's voice. It would be possible to sound the first note actually in *unison* with the written note but none save the highest tenor voices could carry the scale many notes higher. While hardly possible that this mistake could be made, this peculiarity of the man's voice as applied to reading from the *Treble Clef* is best fully explained. There are many exercises in the latter part of the book designed for men's voices only and written in the Bass Clef, which will be more fully explained in the proper place.



## EXERCISE ON THE FORMATION OF THE SCALE.

In this exercise the various tones of the scale are introduced by degrees, until the scale is complete. The beginner should study each section carefully before proceeding, associating the syllable name of each note with its position on the staff, then learn the proper (letter) name. (The whole note is used here without regard to any time value). Repeat each section before proceeding.

## SCALE OF C BY DEGREES.

"MIDDLE C" (Key Note).

1ST DEGREE.

2D DEGREE.

3D DEGREE.

(Doh) (Doh) (Ray) (Doh) (Doh) (Ray) (Mee)



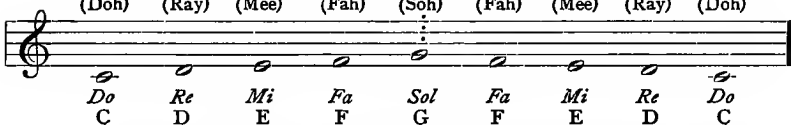
4TH DEGREE.

(Doh) (Ray) (Mee) (Fah) (Mee) (Ray) (Doh)



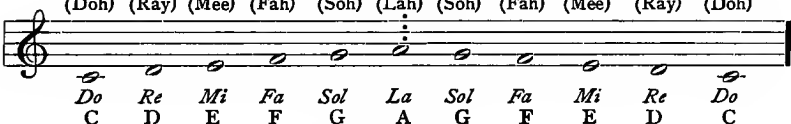
5TH DEGREE.

(Doh) (Ray) (Mee) (Fah) (Soh) (Fah) (Mee) (Ray) (Doh)



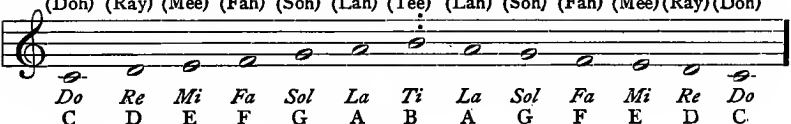
6TH DEGREE.

(Doh) (Ray) (Mee) (Fah) (Soh) (Lah) (Soh) (Fah) (Mee) (Ray) (Doh)

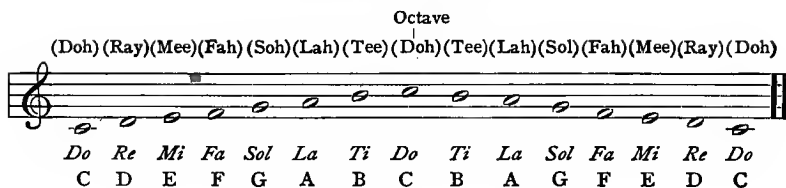


7TH DEGREE.

(Doh) (Ray) (Mee) (Fah) (Soh) (Lah) (Tee) (Lah) (Soh) (Fah) (Mee) (Ray) (Doh)

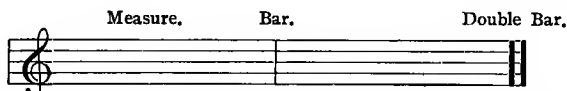


## THE SCALE COMPLETE.



## MEASURES, BARS, TIME.

Successions of notes are divided into **Measures** by lines drawn upright across the staff. These lines are called **Bars**. The **Double Bar** indicates the end of a movement or of the piece itself.



The term *Bar* has been erroneously used in place of *Measure*. The number and value of notes allotted to a *Measure* determine the *Rhythm* or *Time*. The earlier exercises in this book are written in what is termed **Common Time**, made up of four quarter notes or beats, and indicated by the **Time Signature** C or simply  $\frac{4}{4}$ . The student should beat time (counting mentally) in all the singing exercises.  $\left| \begin{array}{c} \text{Measure} \\ 1, 2, 3, 4, \end{array} \right| \left| \begin{array}{c} \text{Measure} \\ 1, 2, 3, 4, \end{array} \right|$  etc. One beat for a quarter note, two for a half, four for a whole note. The slow swing of a clock pendulum may be taken as the time value of a quarter note in the early exercises. In singing, the syllables directly under the notes are to be used; the pronunciation is given above the notes in a few exercises. It is of the greatest importance to memorize the proper names of the notes as well, A, B, C, etc. *Sing* the notes by *syllable*, speak of them by *letter* names. Breath is to be taken at the commas ' placed over the staff. Students who have had no previous experience in reading music can hardly be expected to *keep time* until they can readily *sing*

the notes. Therefore learn the sounds of the various notes and their positions on the staff, then begin to beat and sing in strict time. Never leave an exercise before it is mastered.

## SCALE OF C.

WHOLE NOTES (Four Beats).

1.

*Moderato.*

C (Doh), (Ray), (Mee), (Fah), (Soh), (Lah), (Tee), (Doh) etc.

Do re mi fa sol la ti do  
C D E F G A B C

ti la sol fa mi re do  
B A G F E D C

## BREATHING.

Take full, deep breath by natural expansion of the lungs *downward* into the *abdominal cavity*; avoiding any *conscious lifting* of the *shoulder blades*. Breathing in singing should be as in ordinary conversation, *perfectly natural*. Under the excitement attendant upon the first efforts, the beginner might take breath at such irregular intervals that proper tone production would be quite impossible. Therefore the sign ' has been used as a reminder. Do not gasp for breath, *inhale* naturally through the *nose*, *sing* through the *mouth*; avoiding the disagreeable *nasal* tone.

2.

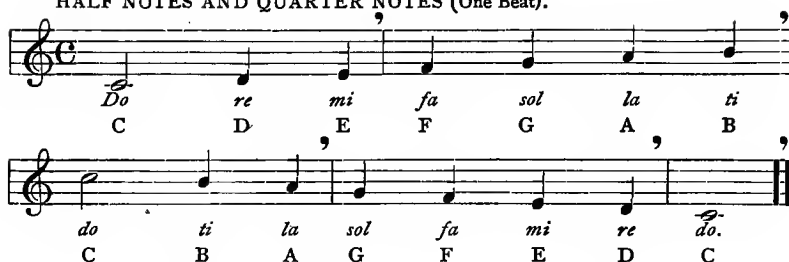
WHOLE NOTES AND HALF NOTES (Two Beats).

Do re mi fa sol la ti do  
C D E F G A B C

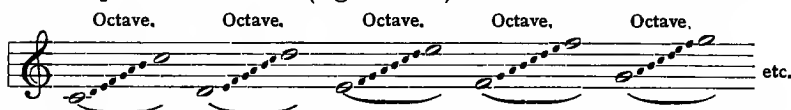
ti la sol fa mi re do  
B A G F E D C

## 3.

## HALF NOTES AND QUARTER NOTES (One Beat).



The names of the notes being fixed, the series of seven letters A, B, C, D, E, F, G, or the series of syllables *do, re, mi, fa, sol, la, ti* is always continued; the addition of the first letter or syllable completes the *octave* (eight notes).



It is very useful for the student to repeat by heart, and rapidly the names of the notes of all these octaves.

## ASCENDING.

DO RE MI FA SOL LA TI DO  
 RE MI FA SOL LA TI DO RE  
 MI FA SOL LA TI DO RE MI  
 FA SOL LA TI DO RE MI FA  
 SOL LA TI DO RE MI FA SOL  
 LA TI DO RE MI FA SOL LA  
 TI DO RE MI FA SOL LA TI

## DESCENDING.

DO TI LA SOL FA MI RE DO  
 RE DO TI LA SOL FA MI RE  
 MI RE DO TI LA SOL FA MI  
 FA MI RE DO TI LA SOL FA  
 SOL FA MI RE DO TI LA SOL  
 LA SOL FA MI RE DO TI LA  
 TI LA SOL FA MI RE DO TI

Likewise the proper or letter names.

## ASCENDING.

C D E F G A B C  
 D E F G A B C D  
 E F G A B C D E  
 F G A B C D E F  
 G A B C D E F G  
 A B C D E F G A  
 B C D E F G A B

## DESCENDING.

C B A G F E D C  
 D C B A G F E D  
 E D C B A G F E  
 F E D C B A G F  
 G F E D C B A G  
 A G F E D C B A  
 B A G F E D C B

## EXERCISES IN READING AND NAMING NOTES.

Study these exercises very carefully, observing the position of the note on the staff as well as its syllable and letter names. After a short time the pupil should be able to call either name of a note readily from the staff, with names of the notes concealed. Where a piano or organ is available, the notes may be played, so that the ear can become accustomed to the *sound* of the note, as its name is impressed on the mind and its position on the *staff* is shown to the eye.

As most of the reading exercises extend beyond the compass of the voice, no attempt should be made to sing them. The singing exercises are *numbered* in order as they occur. It is not necessary to beat time in the reading exercises, the whole note as used having no definite time value. Take time to consider, do not *guess*.

## NOTES ON THE LINES.



## NOTES IN THE SPACES.

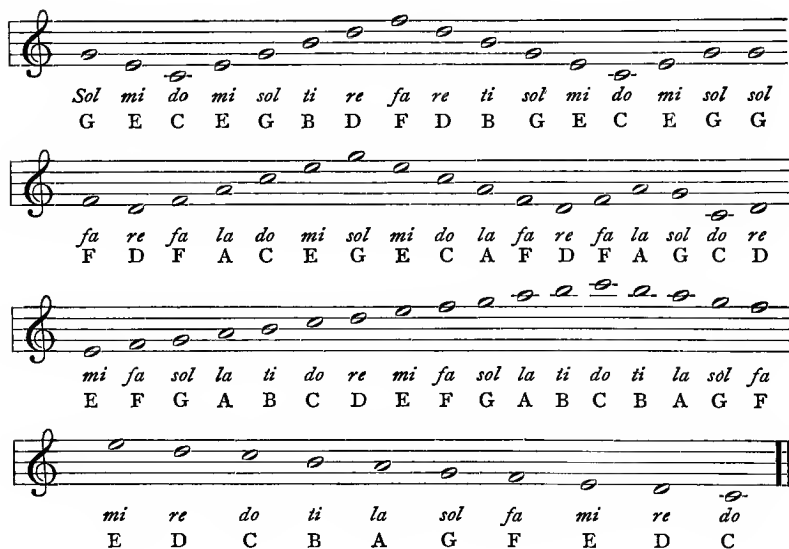


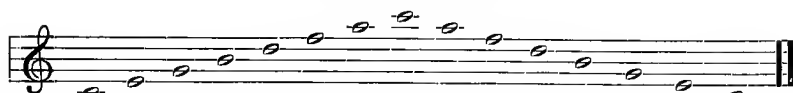


## RECAPITULATION.

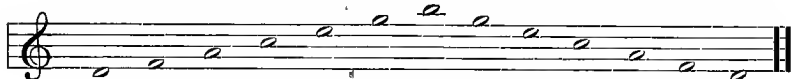


## MISCELLANEOUS.

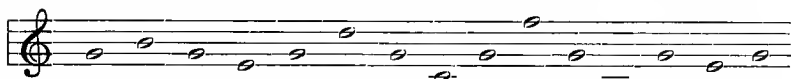




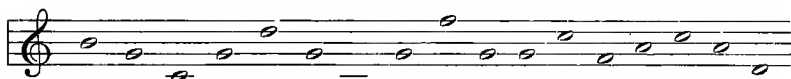
Do mi sol ti re fa la do la fa re ti sol mi do  
C E G B D F A C A F D B G E C



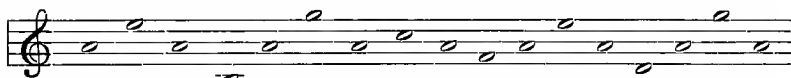
Re fa la do mi sol ti sol mi do la fa re  
D F A C E G B G E C A F D



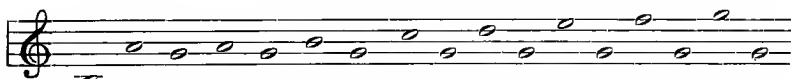
Sol ti sol mi sol re sol do sol fa sol la sol mi sol  
G B G E G D G C G F G A G E G



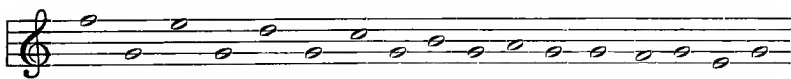
ti sol do sol re sol la sol fa sol sol do fa la do la re  
B G C G D G A G F G G C F A C A D



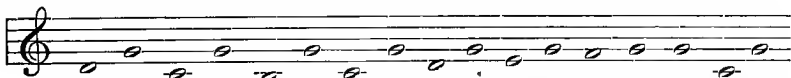
la mi la ti la sol la do la fa la mi la re la sol la  
A E A B A G A C A F A E A D A G A



ti la sol la sol ti sol do sol re sol mi sol fa sol sol sol  
B A G A G B G C G D G E G F G G G



fa sol mi sol re sol do sol ti sol la sol sol fa sol mi sol  
F G E G D G C G B G A G G F G E G



re sol do sol ti sol do sol re sol mi sol fa sol sol do sol  
D G C G B G C G D G E G F G G C G

re sol do sol re sol ti sol mi sol sol sol sol sol mi sol fa  
 D G C G D G B G E G G G G G E G F

sol ti sol re sol do sol fa sol do sol re sol ti sol re sol  
 G B G D G C G F G C G D G B G D G

## 4.

The interval\* of a second is to be found in each measure and between each two measures.

## QUARTER AND HALF NOTES.

Do re do re mi re mi fa mi fa sol fa  
 C D C D E D E F E F G F

sol la sol la ti la ti do ti do  
 G A G A B A B C B C

do ti do ti la ti la sol la sol fa sol  
 C B C B A B A G A G F G

fa mi fa mi re mi re do re do  
 F E F E D E D C D C

## 5.

The interval of a third exists between the lowest and highest notes in each consecutive double measure.

## QUARTER AND WHOLE NOTES.

Do re mi re do re mi fa mi re  
 C D E D C D E F E D

\* Interval means the relationship between any two notes counted by degrees of the staff.



*mi fa sol fa mi fa sol la sol fa*  
 E F G F E F G A G F

*sol la ti la sol la ti do ti la*  
 G A B A G A B C B A

*sol la ti la sol fa sol la sol fa*  
 G A B A G F G A G F

*mi fa sol fa mi re mi fa mi re*  
 E F G F E D E F E D

*do re mi re do*  
 C D E D C

6.

The interval of a fourth exists between the lowest and highest notes in each consecutive double measure.

QUARTER AND WHOLE NOTES.

*Do re mi fa do re mi fa sol re*  
 C D E F C D E F G D

*mi fa sol la mi fa sol la ti fa*  
 E F G A E F G A B F

*sol la ti do sol fa sol la ti do*  
 G A B C G F G A B F

mi fa sol la mi re mi fa sol re  
E F G A E D E F G D

do re mi fa do  
C D E F C

7.

The interval of a fifth exists between the lowest and highest notes in each consecutive double measure.

QUARTER AND HALF NOTES.

N. C. P.

Do re mi fa sol do re mi fa sol la re  
C D E F G C D E F G A D

mi fa sol la ti mi fa sol la ti do fa  
E F G A B E F G A B C F

mi fa sol la ti mi re mi fa sol la re  
E F G A B E D E F G A D

do re mi fa sol do  
C D E F G C

8.

The interval of a sixth exists between the lowest and highest notes in each consecutive double measure.

HALF AND QUARTER NOTES.

N. C. P.

Do re mi fa sol la do re mi fa sol la ti re  
C D E F G A C D E F G A B D

mi fa sol la ti do mi re mi fa sol la ti re  
E F G A B C E D E F G A B D

do re mi fa sol la sol do la sol mi do  
C D E F G A G C A G E C

9.

The interval of a seventh exists between the lowest and highest notes in each consecutive double measure.

QUARTER NOTES.

Do re mi fa sol la ti do re mi fa sol  
C D E F G A B C D E F G

la ti do re do ti la sol fa mi re do  
A B C D C B A G F E D C

ti la sol fa mi re do  
B A G F E D C

10.

The interval of an octave exists between the lowest and highest notes in each group of four measures.

QUARTER AND HALF NOTES.

N. C. P.

Do re mi fa sol la ti do do  
C D E F G A B C C

do ti la sol fa mi re sol do do sol mi do  
C B A G F E D G C C G E C

## RECAPITULATION.

11.

WHOLE AND HALF NOTES.

*Do do re do mi do fa*  
 C D E C E C F

*do sol do la do ti do do do*  
 C G C A C B C C C

*do ti do la do sol do fa do*  
 C B C A C G C F C

*mi do re do do do do do*  
 E C D C C C C C

## MELODIC STUDY.

12.

QUARTER AND HALF NOTES.

*Do re mi sol fa re do do ti do la*

*ti la sol la sol fa sol mi sol re*

*do re mi sol fa re mi do ti do mi sol ti do*

## MELODIC STUDY.

13.

QUARTER AND HALF NOTES.

*Do ti do sol la fa sol mi fa sol mi*



It is presumed that the pupil is now able to sing the *Scale of C*, know the alphabetic and syllabic *names* of the notes, as well as their *positions* on the *Staff* and the *Key-board*.

Exercises Nos. 4 to 10 introduced the consideration of **Intervals**, (the numerical difference between any two notes counted by degrees on the staff).

There is a still finer reckoning of distance between notes, particularly noticeable to the ear.

This brings us to the **Step** and **Half-step**. (*See note below.*) The pupil has noted that the *black keys* on the piano key-board were not used in playing or singing the exercises up to this point, the *white keys* being sufficient for the *Key of C*. The observant pupil has also noted that while the white keys are adjacent to one another, and apparently follow in close succession, there are *black keys* between them at certain points. Naturally there must be a difference in sound between white notes *with* black key, and white notes without black key. The first is a **Step**, the other a **Half-step**.

Now a *Step* exists between  $\left\{ \begin{array}{l} C - D ) ( D - E ) ( F - G ) \\ \text{do and re, re and mi, fa and sol,} \end{array} \right.$

N. B. The author used the terms *Tone* and *Semitone* which have been and are still extensively used. These terms are however questionable, for the word *Tone* means a musical sound of definite pitch; and since a musical sound or tone cannot be cut in two there is, strictly speaking, no such thing as a *Semitone* (half-tone). Most modern authors and teachers therefore use the equivalent terms *Step* (or *Whole step*) and *Half-step*. (Editor.)

(G — A) (A — B); and a *Half-step* exists between (E — F) *sol* and *la*, *la* and *ti*; (B — C) *ti* and *do*. The pupil should now experiment with these *Steps*

and *Half-steps*, until the ear recognises the difference instantly.

We have been taught that the notes of a scale are called by their proper (alphabetic) names, A, B, C, etc., and also by syllables, *do*, *re*, etc.

Common chords are formed by taking any given note as a root and adding to it the notes a third and a fifth above it; this combination is called a **Triad** (three notes sounded together). In this connection new names are given to the notes, or *Degrees*. These *Degree* names are reckoned from their position on the staff and in relation to the first or Key-note of each scale. For instance in the *Scale of C, Do* (C) is on the *first degree*, *re* (D) on the *second degree*, etc., up to *ti* (B) *seventh degree*.

There is still another designation of the notes, especially when used as the roots of chords (harmonically). The first degree is called **Tonic**; second, **Super-(over) Tonic**; third, **Mediant** (half way between Tonic and Dominant); fourth, **Sub-(under) Dominant**; fifth, **Dominant**; sixth, **Sub-Tonic** or **Super-Dominant**; seventh, **Leading Note**.

The chords most commonly used in each key are the **Tonic**, **Dominant** and **Sub-Dominant**. While these terms may sound formidable, what pupil who has ever touched the piano key-board has not used these chords almost spontaneously in "playing by ear," for they form the common basis of all simple music?

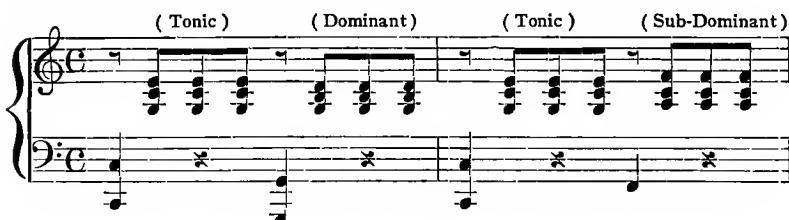




DIAGRAM SHOWING KEY-BOARD AND STAFF.

**Giving various names of notes, intervals, steps and half-steps, in the Scale of C.**

Names of Intervals.	Names of the Notes, and degrees of the Scale.	Division of the Intervals of the Scale.	Names of the Notes.
Unison.	Tonic. Prime.		do C
Second.	Super-tonic. Second.		re D
Third.	Mediant. Third.		mi E
Fourth.	Sub-dominant. Fourth.		fa F
Fifth.	Dominant. Fifth.		sol G
Sixth.	Sub-tonic. Sixth.		la A
Seventh.	Leading-Note. Seventh.		ti B
Octave.	Tonic. Octave.		do C

## EXERCISES ON INTERVALS.

14.

The student is to call off the alphabetic (proper) names of the notes, and sing them to their syllable names.

HALF NOTES.

SECONDS.

*Moderato.*

THIRDS.

15.\*



16.



\* If the student finds difficulty in singing this and following exercises introducing intervals by skips (directly), a review of Exercises Nos. 5 to 10, where the intervals are introduced by degrees, will be of great assistance.



## FOURTHS.

17.



\*The interval of a fourth between *fa* (F) and *ti* (B) or vice versa, *ti-fa*, is difficult; the student or teacher must exercise great care in the intonation.

## FIFTHS.

18.



## SIXTHS.

19.



## SEVENTHS.

20.



## OCTAVES.

21.



## ACCIDENTALS.

Attention has been called to the fact that in playing or singing the *Scale of C*, sometimes called the Natural Scale, the black keys on the piano are omitted. These black keys do not have names of their own exactly, they are named according to the white keys adjoining them, but with certain qualifications as will be shown. In speaking of *Steps* and *Half-steps* it was noted that the Scale of C was made up of both, interspersed as follows :

	Step	Step	Half-step	Step	Step	Step	Half-step
--	------	------	-----------	------	------	------	-----------

C	D	E	F	G	A	B	C
<i>Do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>sol</i>	<i>la</i>	<i>ti</i>	<i>do</i>
Degrees, 1	2	3	4	5	6	7	8

This is the *natural succession* of principal tones in *any key*, and is termed the **DIATONIC SCALE** (*Tones by degrees*). Suppose, however, that we wish to play or sing the *Scale of G*. We begin on G and progress by degrees to the octave above, with the following result.

	Step	Step	Half-step	Step	Step	Half-step	Step
--	------	------	-----------	------	------	-----------	------

G	A	B	C	D	E	F	G
Degrees, 1	2	3	4	5	6	7	8

How does this succession of Steps and Half-steps compare with that of the *Scale of C*? It seems all right up to the 6th, 7th, and 8th degrees. Here we find a *Half-step* between the 6th and 7th degrees and a *Step* between the 7th and 8th degrees. Something is wrong, it does not *sound* just right, especially the last two notes. In giving the Harmonic names of the notes *Tonic*, *Dominant*, etc., we called the 7th degree of the scale the *Leading Note*. It was so called because it "leads up," a tendency due to its being but a *Half-step* below its destination, the octave of the Key-note; and the progression upward seems

necessary. Therefore to make the succession of *Steps* and *Half-steps* correspond exactly with that of the *Natural Scale* (*Diatonic*) (of C), we must raise this 7th degree a *Half-step*. This we accomplish by the use of a character called a *Sharp* (#) placed before the 7th note on the staff. This makes the *Steps* and *Half-steps* compare exactly with those of the *Key of C*.

	Step	Step	Half-step	Step	Step	Step	Half-step
	G	A	B	C	D	E	F
Degrees. 1	2	3	4	5	6	7	8

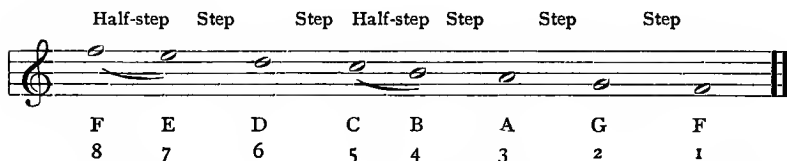
In playing and singing the *Scale of G*, we therefore omit the seventh *white key* and play the next *black key* instead. Thus are sharps (#) made necessary.

To preserve the same succession of *Steps* and *Half-steps* in the *Key of D*, we are obliged again to raise the 7th degree C to C#, giving us two sharps. In *A* we add a sharp for G, and so on. When these sharps are added to perfect the scale they are not placed before each note, but are placed on the staff after the clef, and it is understood that notes so indicated are to be sharped throughout the piece. This is called the *Key Signature*. The sharp (#), always raises the note before which it is placed a *Half-step*, whether the half-step above comes on a white or a black key on the piano.

Suppose we desire to play or sing in the *Key of F*; how do we obtain the proper succession of *Steps* and *Half-steps*? For illustration play the *Scale of C* downwards, noting the succession of *Steps* and *Half-steps* as they descend from the 8th to the 1st degree.

	Half-step	Step	Step	Step	Half-step	Step	Step
	C	B	A	G	F	E	D
8	7	6	5	4	3	2	1

Note particularly the *leaning* tendency of the 4th degree, how it presses down to the 3rd degree. Now play the *Scale of F* downwards, beginning on the upper F, and progressing by degrees to the lower octave.



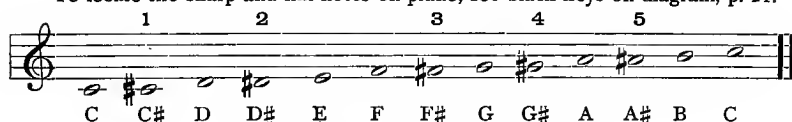
How does this succession of descending *Steps* and *Half-steps* compare with that of the *Key of C*? It seems all right down to the 5th, 4th, and 3rd degrees. There the *Steps* and *Half-steps* are reversed. How does it *sound*? Does the 4th degree show such a desire to descend or press down to the 3rd degree? No, it does not, something is wrong. We must bring the two notes closer together. We accomplish this by the use of a character called a **Flat** (♭) placed before the 4th degree to lower it a *Half-step*. This gives the 4th degree a downward push, so to speak, and makes its descent to the 3rd degree necessary, which is natural and agreeable to the ear. In playing or singing the *Scale of F* properly, therefore, we must omit the 5th white key in descending and play the next *black key* instead. Thus is the Flat (♭) made necessary. To preserve the same succession of *Steps* and *Half-steps* in the *Key of B♭* we are obliged again to lower the 4th degree (E to E♭), giving us two flats. In E♭ we add a flat for A, and so on. The necessary flats are given after the clef, making the key-signature just as in the case of sharps. The flat (♭) always lowers the note before which it is placed a *Half-step*, whether the half-step below comes on a white or a black key on the piano. A *double-sharp* (×) is used to raise any note before which it is placed, two *Half-steps* (or a *Step*). A *double-flat* (♭♭) is used to lower any note before which it is placed, two *Half-steps* (or a *Step*). The **Natural** sign (♮) restores any sharped or flatted note to its original state.

Sharps and Flats were necessitated by the desire to play or sing the *Steps* and *Half-steps* in their proper place in any key. They always take the name of the note from which they were derived, as C $\sharp$  or D $\flat$ , D $\sharp$  or E $\flat$ , F $\sharp$  or G $\flat$ , G $\sharp$  or A $\flat$ , A $\sharp$  or B $\flat$ . A glance at the diagram on page 21 will show that these coupled notes are played on the same *black key*, but theoretically they are different notes.

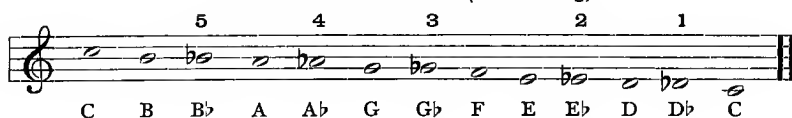
While ACCIDENTALS, (*Sharps, Flats, and Naturals*) were invented in the first place to perfect the different scales, they were later introduced freely in any scale to give variety in Melody and Harmony. This use of *Accidentals* is termed *Chromatic*.

#### CHROMATIC SCALE (Ascending).

To locate the sharp and flat notes on piano, see black keys on diagram, p. 21.





#### CHROMATIC SCALE (Descending).




Observe that the notes correspondingly numbered give the same sound, but the pupil should learn to recognize them as entirely different notes.

#### RESTS.

The exercises so far have progressed steadily, without recognized periods of silence between notes. Periods of silence are quite necessary, however, to give variety in melody or accompaniment, and also for breathing in singing. These periods of silence are indicated by signs or characters called **Rests**. There are as many varieties of rests as there are notes; and they are correspondingly named according to their time value or duration. The

**Whole Rest** is a solid block placed *under* the line,  meaning a full measure of silence. The **Half Rest** is a solid block placed *over* the line,  meaning silence for the equivalent of a half note. The **Quarter Rest** has had several forms, both in manuscript and printed music. The following forms are most commonly used ♯, ✕, †; meaning silence for the equivalent of a quarter note. The **Eighth Rest** is distinguished from the first type of **Quarter Rest** by the hook being placed on the *left* side of stem ♿, meaning silence for the equivalent of an **Eighth** note. A hook is added for the **Sixteenth Rest**, and each successive smaller rest as in the case of the note hooks.

Whole Note	Half Note	Quarter Note	Eighth Note
------------	-----------	--------------	-------------

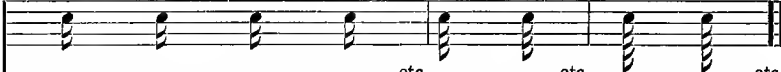


etc.

Whole Rest	Half Rest	Quarter Rest	Eighth Rest
------------	-----------	--------------	-------------

Sixteenth Note	Thirty-second Note	Sixty-fourth Note
----------------	--------------------	-------------------



etc.      etc.      etc.



Sixteenth Rest	Thirty-second Rest	Sixty-fourth Rest
----------------	--------------------	-------------------

Rests may be introduced in any part of a measure. Be careful to allow proper value for the rests as for the notes in beating time, thus making each measure complete.

#### VOCALISING.

While the syllable names of the notes, *do, re, mi*, etc., were indispensable during the process of learning the scale and the positions of the notes on the staff, pure vowel sounds are best adapted

to develop the singing voice. We advise the use of the Italian syllable *Ah*, containing the broad vowel sound *a* as in *father*, *ardent*, etc. Under the instruction of a teacher, various other vowel sounds may be used with good effect for certain purposes. Before trying to use the vowel sound *Ah* in actual singing, the student should assure himself that he has the sound properly *placed* in the mouth. Stand before a looking-glass and pronounce the word *father*, gradually dwelling more and more on the first syllable, until it can be sustained without losing its initial character; the consonant "f" parts the lips, leaving the broad vowel *a* (*ah*) sounding. Be careful to bring the tone *forward* to the front of the mouth, avoiding any tendency toward a *guttural* or harsh sound from the back of the throat. Do not try to obtain a "big" tone, be content with a small tone that is properly placed or *focussed*. With a little careful practise the *ah* can be emitted with the mouth open, without the aid of the consonant "f." The tongue should lie quietly, without being "humped" in the middle, the tip just touching the base of the lower teeth. The jaw should hang loosely, *perfectly relaxed*; any rigidity will result in a hard tone. The remaining exercises in this book are intended to be sung to vowel sounds, in other words, *vocalised*. When the student is sure he has the proper vowel sound *ah* under control, he may proceed with the exercises; remembering that tone rightly produced will develop the voice for singing or speaking, whereas, wrongly emitted tone is not only unpleasant to hear but will result in actual injury to the vocal organs. Never forget that all muscular strain is wrong, and that the right way to sing is the easiest way.

In the succeeding exercises either the phrase mark *or* slur  will be found over or under the notes. Phrase marks in music correspond with marks of punctuation. They divide the music into periods, phrases or sentences. The line  is also used as a *slur* to show that the notes it covers are to be smoothly connected with one another or sung to one word or syllable. A

phrase mark could cover groups of slurred (*legato*) and attacked (*staccato*) notes, as in the following example.



It will be noticed in No. 22, that the slur marks correspond with the breathing marks , above the notes.

#### PREPARATORY TO VOCALISING.



Remember that *quality* of tone is of first importance; *quantity* always follows under proper training. The sign *p* stands for *piano* (Italian for soft or subdued); do not overlook it.





24.

*Moderately slow.*

Ah— ah— ah— ah—

ah— ah— ah— ah—

ah— ah— ah— ah— ah—

EXERCISES OR VOCALISES INTRODUCING ACCIDENTALS  
AND RESTS.

25.

Connect the notes under the slur.

*Moderato.*

Ah— ah—

ah— ah—

ah— ah—

ah— ah—

ah— ah—

N. B. The short slur or *tie* — under the last two notes binds them into one.

26.

*Moderato.*

27.

*Moderately slow.*

The musical notation for the vocal part consists of two staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. Below the staff, the lyrics 'Ah' and 'ah' are written, indicating the vocal line. The second staff continues the melody, also in treble clef and common time, with a key signature of one flat. It includes a sharp sign (#) on the fifth line, indicating a key change or a specific note. The lyrics 'ah' are written below this staff as well.



28.

*Moderately slow.*

29.

*Moderately slow.*

Ah ————— ah —————  
 ah ————— ah ————— ah —————  
 ————— ah ————— ah ————— ah —————  
 ah ————— ah ————— ah —————  
 ah ————— ah ————— ah —————

30.

*Moderately slow.*

Ah ————— ah ————— ah —————  
 ————— ah ————— ah ————— ah —————  
 ————— ah ————— ah —————

ah ah ah ah ah

ah ah

ah ah

ah ah

\*Remember that the Flat (*b*) lowers the note before which it is placed, a half-step.

31.

*p* Moderato

Ah ah

ah ah

ah ah

ah ah



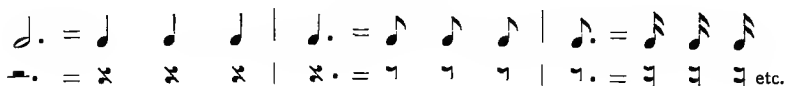
32.

*Moderately slow*

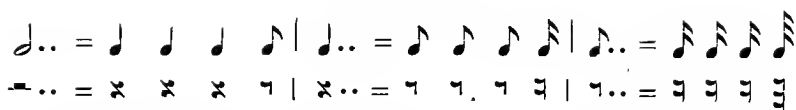
## THE DOT.

A dot found after a note or rest increases the duration or time value one-half; two dots increase the duration three-quarters.

## SINGLE DOT.



## DOUBLE DOT.



Rests however are not generally dotted, being only periods of silence,  $\text{—} \text{♩}$  is preferable to  $\text{—} \text{.}$ , or  $\text{♩} \text{ ♩}$  to  $\text{♩} \text{.}$ .

Count three to each dotted half note below.

33.

*Grazioso p*

## TWO-FOUR TIME.

Two-four time, two beats in a measure, is represented by the Time Signature  $\frac{2}{4}$ . The *unit* is a *quarter* note as in Common-time, C or  $\frac{4}{4}$ , but the measure is only half as long.

It may be well to add here that the *kind* of unit is represented by the lower figure, and the *number* of such units in each measure is represented by the upper figure. The *number* of units forms the **time** or **movement**.

## 34.

Beat 1—2.

*Moderato.* \* (See Page 39.) ,

Ah—  
Ah—

Other kinds of time will be introduced progressively. In the following exercise (No. 35) one measure (two beats) is counted before beginning to sing. Each dotted *quarter* note is held until after the second or up beat of the measure, the *eighth* note being only half a beat. Heretofore we have always taken and left the notes *on* the beat, and great care must be taken to bring this *eighth* note in just where it belongs. A good way to work these broken rhythms or movements out correctly is to count | 1 and 2 and | 1 and 2 and | perfectly evenly, with possibly a slight accent on each count 1. After a time omit the *and*, but keep its place *mentally* while beating and counting 1—2— | 1—2— |. In this next exercise the *eighth* note will come in place of the second *and*. In singing the student can only *beat* time, so obviously the places where *and* comes must be felt intuitively. The curved line over

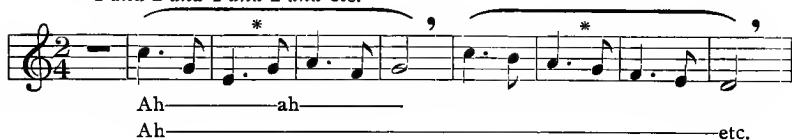


the notes is now used as a phrase mark, dividing the music into phrases or short sentences of four measures each. The natural breathing points are marked by , over the notes at end of each phrase. If the student has difficulty in singing the entire phrase on one breath, supplementary breath may be taken at the asterisk \*. Begin, and sustain the tone on *Ah*.

35.

*Moderato.*

1 and 2 and 1 and 2 and etc.



36.

*Moderato*

## TRIPLE TIME.

Simple Triple Time consists of a measure of three units, the most common unit being the quarter note. **Three-four Time** is represented by the Time Signature  $\frac{3}{4}$ ; we can also have  $\frac{3}{8}$  or  $\frac{3}{2}$  time. Before attempting to sing the following exercise, practise beating and counting this  $\frac{3}{4}$  time, dividing the measures 1 2 3 | 1 2 3 | etc., and accenting the first beat in each measure. When the rhythm or swing of the movement is so established that the student can beat the time regularly without counting, begin to sing the exercise. *Not before.*

37.

## TRIPLE TIME.

*Moderato.*


Note that in the next exercise we have two short phrases of two measures each that seem to be complete in themselves, then comes a long phrase that demands four measures before we feel we can stop for breath. In speaking we are able to express some thoughts in a few words; then again we must use many words before we can come to a stopping point. We do not, of course, stop beating time, but the end of a phrase seems to mark the place for taking breath as a comma, semi-colon, colon or period does. .

\*Be careful to differentiate between  $\frac{3}{4}$  and  $\frac{3}{8}$  in these two measures.


38.

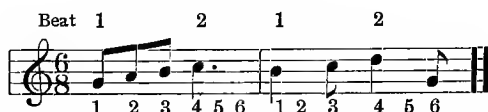
*Moderato.*

By the use of the dot we are able to prolong the original value of a note over several beats or fractions of beats, but we have not sung more than one note to a beat thus far. The *quarter* note may be divided into various smaller groups of notes that are all sung or played in the single beat of a *quarter* note. We can have

two *eighth* notes to each quarter, 

or four *sixteenth* notes, 

or three notes ;  the latter are called *triplets*. These must still be called *eighth* notes, being less than four to the *quarter*. When the time is slow we may count 1 and 2 and etc., to bring in the *eighth* notes properly, (as suggested for the dotted *quarter* and *eighth* note), and also for *sixteenth* notes. But the quarter beat is seldom sub-divided for *triplets*, when they are introduced only occasionally. There are certain varieties of time made up entirely of triplet groups,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ . In Common time,  $\frac{3}{4}$  time,  $\frac{2}{4}$  time, we beat time according to the number of *quarter* notes on the upper number in the time signature. But in  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ , we do not count 6, 9, or 12 unless the time is very slow. Ordinarily we group the *eighth* notes together in groups of three and beat 2, 3, or 4 to a measure. If the time value of the three notes happens to be united into a single note, we dot that note to account for the extra eighth. For instance :



$\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$  are known as **Compound** times, each beat being compounded of three eighth notes.

### TIME SIGNATURES.

#### TIMES OF TWO BEATS.

Simple.	
Compound.	
Alla Breve. (Double)	

When a line is drawn through the time signature  $\frac{3}{4}$  it indicates that the movement is doubled in rapidity, each half-note coming on one beat ; two beats to the measure as in  $\frac{3}{4}$  time.

## TIMES OF THREE BEATS.

Simple. 

Compound. 

Simple. 

Compound. 

N. B. The *eighth* note and sometimes the *half* note is used as the unit, but the upper figure in time signature always gives the number of counts or beats.

## TIMES OF FOUR BEATS.

Simple. 

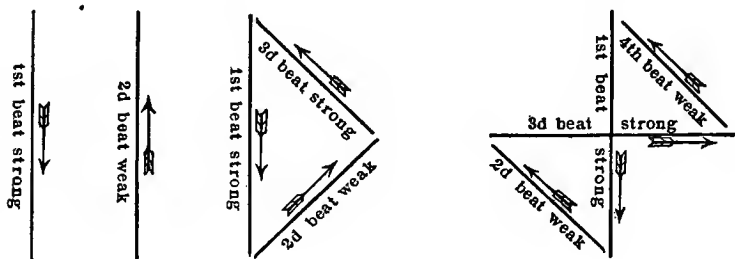
Compound. 

Each example above begins with a *full-measure rest*, which is always indicated by the solid block under the line (like a whole rest), no matter what the time or make up of measure may be.

The generally accepted movements used in beating simple time . . . are as indicated in the following diagram.

## MOVEMENTS IN BEATING TIME.

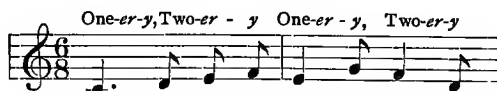
DOUBLE TIME	TRIPLE TIME	COMMON TIME
$\frac{2}{4}$ , $\frac{4}{4}$ and $\frac{6}{8}$ (Compound)	$\frac{3}{8}$ , $\frac{3}{4}$ , $\frac{3}{2}$ and $\frac{9}{8}$ (Compound)	$\frac{4}{4}$ , $\frac{3}{4}$ and $\frac{12}{8}$ (Compound)
Two beats	Three beats	Four beats



The strong beat indicates the accentuation.

I cannot too earnestly recommend to the student and teacher the greatest exactitude in beating time. It is requisite that every beat should be precise and decided, without any wavering or irregularity in the motion of the hand. Equal care should be taken to preserve the same interval throughout between the beats, so that the time of the piece may not vary. Attention to this rule enables the pupil to regulate his singing by the movement of the hand (as of a metronome), and not the reverse,—to regulate the movement of the hand by the singing. The student need not concern himself with more complicated movements in beating time.

In order to place the eighth notes properly in  $\frac{2}{4}$  time, we suggested counting *One and Two and* etc. In  $\frac{6}{8}$ ,  $\frac{9}{8}$ , or  $\frac{12}{8}$  time where we have a dotted quarter, with *three* eighth notes to place, we may count *One-er-y, Two-er-y*, etc., according as the beats are *One, Two*; *One, Two, Three*; *One, Two, Three, Four*.



Whether we are dividing One *and* Two *and*; or One-*er-y*, Two-*er-y*, we must divide evenly and smoothly.

39.

*Allegretto moderato.*One-*er-y*, Two-*er-y*, One-*er-y*, Two-*er-y*

N. C. P.

Exercise 39 consists of four staves of music in 6/8 time. The first staff begins with a vocalization 'ah' followed by a melodic line. The second staff continues the melody with another 'ah' vocalization. The third staff features three 'ah' vocalizations. The fourth staff concludes the exercise with a final 'ah' vocalization and a double bar line. The tempo is marked *Allegretto moderato*.

Exercises in other Compound times will follow later on.

40.

Two Beats to a Measure.

Always vocalize on *ah* unless otherwise indicated.*Andante.*

Exercise 40 consists of three staves of music in 6/8 time. The first staff begins with a piano (*p*) marking and an asterisk (\*) above a note. The second staff continues the melody with another asterisk (\*) above a note. The third staff concludes the exercise with a final asterisk (\*) above a note. The tempo is marked *Andante*.



41.

*Moderately slow.*

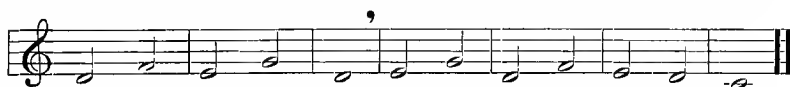


Practise No. 41 also in **Alla Breve** time (two beats) a half note to each beat.

In the next two exercises the syllable *Lah*, is used to develop tongue action in the stroke on each note. After the attack the *ah* sound is to be sustained as before.

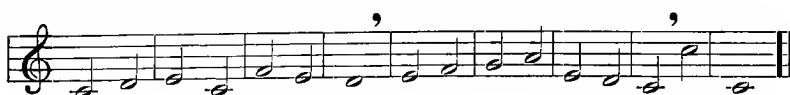
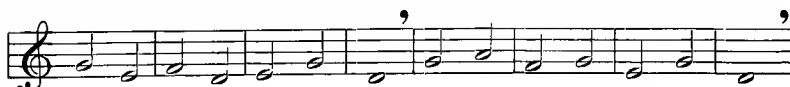
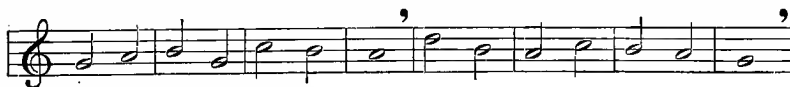
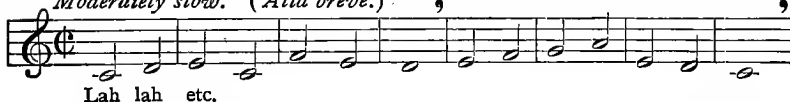
42.

*Moderately slow. (Alla breve.),*



43.

*Moderately slow. (Alla breve.),*



## SYNCOPIATION.

When the notes are not attacked on the beats or natural accents of a measure, they are called *syncopated*. To clearly illustrate this, let us take the following example with properly placed accents.



The notes all come on the beats, but by anticipating the entrance of the second note and sustaining this relationship, syncopation results.



The first note comes on the beat and is necessarily short to permit of the second note coming in ahead of the beat ; but once the second note is attacked the time value of notes succeeding is as before, but *against* the beat of the measure. In beating time we have suggested that the first beat of each measure be accented. Now in Common time ( $\frac{4}{4}$ ) there is a slight secondary accent in each measure on the *third* beat. Under certain circumstances this equal division of the measure must be considered. To illustrate, let us take this passage in half notes.



Note the regularity with which the notes are attacked on the primary (1st beat) and secondary (3rd beat) accents of the measure. The primary accent is unmistakable and the secondary will soon establish its claim to recognition in a passage like the above. Now suppose we anticipate the entrance of the second note, but afterwards continue the succession of half notes.



This results in another form of syncopation ; notes attacked on the *beat*, but not on the primary and secondary *accents* of the measure. Syncopation is most effective when the accompaniment is in regular time and the voice part or melody is written in syncopation against it. Syncopated passages could not be continued for extended periods without the natural beats or accents of the measure being in *evidence*, otherwise it would soon become difficult to keep the regular beat in mind, and the syncopation would be accepted as the regular accent. The pupil studying without a teacher or some assistance, may find great difficulty in mastering syncopation. One thing is certain, a thorough comprehension of normal accent and rhythm, and infallibility in singing and playing in *regular time* must be established before the student can take up *syncopation*. Syncopation may occur in any variety of movement, it must simply be against the *beat* or the natural *accents* (primary and secondary) of each measure.



In the last example ( $\frac{3}{4}$  time), the natural accent is on the *first beat*, yet the melody in half notes (or their equivalent, two quarters tied) comes every other measure on the second beat. Syncopation can be introduced for a succession of two notes or for complete phrases in melody or accompaniment.

## SYNCOPE.

Note against beat.

44.

Beat time rigidly, mark each note decidedly; as accented (&gt;) in first measure.

*Very moderately.*

N. C. P.

1 2 3 4 1 2 3 4 1 , 2 3 4

Ah ————— ah —————

1 , 2 3 4 , ,

ah ————— ah ————— ah —————

, , 1 , 2 3 4

ah ————— ah —————

45.

*Very moderately.*

N. C. P.

1 2 3 1 , 2 3 1 , 2 3 1 , 2

Ah ————— ah ————— ah ————— ah —————

, , ,

ah ————— ah ————— ah —————

46.

Notes on *beats*, but against the primary and secondary *accents* of measure.Beat time. 1 2 3 4 1\* 2 3 4 1 2 3 4 1 2 3 4

Lah lah lah lah lah lah

\* For attacking notes in quick succession *Lah* is preferable as it causes a stroke of the tongue.

ah etc.

Lah lah lah lah lah lah

ah ah ah lah lah,

## MIXED SYNCOPATION.

47.

Notes against primary accent and also against beats.

1 2 3 1 2 3 1 2 3 1 2 3

Ah ah ah ah ah

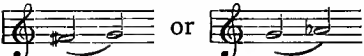
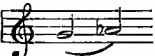

1 2 3 1 2 3 1 2 3 1 2 3

ah ah ah ah ah

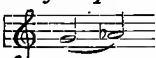
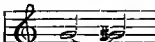
Another form of syncopation is where the notes are attacked only on the secondary accent. They are not against the beat, and are more commonly known as suspensions.



use of a Chromatic sign, both note-heads being on the *same* degree of the staff. This is Chromatic progression, and the resulting Half-steps are therefore called **Chromatic Half-steps** (the letter name of the notes being the same). Either *sharps*, *flats* or, even *naturals* may be applied to the *second* note. The accidentals in themselves do not make the difference in name entirely. For instance:

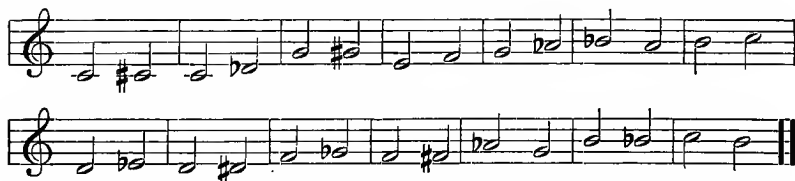
 or  are *Diatonic Half-steps* as well as  : There was actual progression by *degree* between F#—G and G—Ab. Whereas :

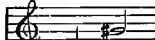


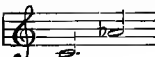
are *Chromatic Half-steps* because the progression was only Chromatic. This,  is a *Diatonic Half-step*, and this,  is a *Chromatic Half-step*.

In these examples the very *same* succession of tones is notated and classified differently.

Name the kind of Half-step in each measure below.



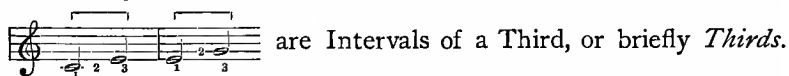
In the *Chromatic Scale* example and in the above it was shown that the same *sound* could be represented on the staff in two different ways. On the same principle the sound existing when *two* tones are struck simultaneously can be expressed in different ways and classified accordingly.  is a *fifth* by degrees, and

 a *sixth*, though they are the same in actual sound

on the piano key-board. This reckoning of the difference between notes by degree results in a more or less complicated system of

### INTERVALS.

A knowledge of intervals is useful to a vocalist and absolutely necessary to a student of Harmony. It is a simple matter to get the *numerical* name of an Interval. The first note is counted *one* no matter on what degree of the staff it comes, and we simply count degrees up to, and inclusive of the second note. Thus



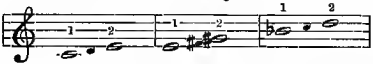
are Intervals of a Third, or briefly *Thirds*. Now count the *steps* in each of these two thirds. From C to E is *two* whole steps, from G to E is but *one* step and a half. Naturally we must qualify these numerical designations.

The *number of degrees* gives the numerical designation as third, fourth, etc., and the content of *steps* and *half-steps* the qualifying name. By degrees intervals would be named as follows :

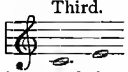



The qualifying designations for intervals are **Diminished**, **Minor**, **Major**, **Augmented** and **Perfect**. There is no single interval, however, to which all these qualifying designations are applied. For instance, we only have *Minor*, *Major* and *Augmented Seconds*; *Diminished*, *Minor* and *Major Thirds*, etc. Note that the intervals are given in order of their size, beginning with the smallest under each numerical designation. The student has already had



practise in singing various intervals (Exercises 14 to 21) and is doubtless able to recognize them *numerically* at least. In trying to learn the *qualifying* designation, remember that this is determined by the size of the interval, and the count by *steps* and *half-steps* is infallible. A *Major Third* is always composed of *two* steps;  and the intervals can all be proved mathematically by memorizing and applying the formula for each type of interval. A brief explanation of the terms Major, Minor, etc., will follow later.

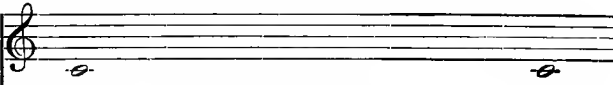

### INVERSIONS OF INTERVALS.

Any interval can be inverted; that is, the lower note can be transposed an octave higher, naturally reversing the relationship of the two notes; for instance  becomes  etc. In the following table every variety of interval is shown, together with its inversion. The small black notes are *not* to be sung or played. Play or sing only the whole notes and accustom the ear to the sound between the two notes.

### TABLE OF INTERVALS AND INVERSIONS.

The full steps are indicated by numbers *above* the notes; the half-steps by numbers below the notes and slurs  $\smile$ . The octave is composed of five steps and two half-steps, etc.

#### UNISON, OR PRIME.

Original Position.	
	OCTAVE.
Inverted Position.	

## SECONDS.

Minor Second.

Major Second.

Augmented.

	Minor Second.	Major Second.	Augmented.
Original.	 1 Major Seventh. 1 2 3 4 5	 1 Minor Seventh. 1 2 3 4	 1 Diminished Seventh. 1 2 3
Inverted.	 1	 1 2	 1 2 3

## THIRDS.

Diminished Third.

Minor Third.

Major Third.

	Diminished Third.	Minor Third.	Major Third.
Original.	 1 2 Augmented Sixth. 1 2 3 4	 1 Major Sixth. 1 2 3 4	 1 2 Minor Sixth. 1 2 3
Inverted.	 1 2	 1	 1 2

## FOURTHS.

Diminished Fourth.

Perfect Fourth.

Augmented Fourth.

	Diminished Fourth.	Perfect Fourth.	Augmented Fourth.
Original.	 1 2 Augmented Fifth. 1 2 3	 1 Perfect Fifth. 1 2 3	 1 2 Diminished Fifth. 1 2
Inverted.	 1 2	 1	 1 2

## FIFTHS.

Diminished Fifth.

Perfect Fifth.

Augmented Fifth.

	Diminished Fifth.	Perfect Fifth.	Augmented Fifth.
Original.	 1 2 Augmented Fourth. 1 2	 1 Perfect Fourth. 1 2	 1 2 Diminished Fourth. 1
Inverted.	 1 2	 1	 1 2

## SIXTHS

Minor Sixth.  
1 2 3Major Sixth.  
1 2 3 4Augmented Sixth.  
1 2 3 4

Original.

Inverted.

Major Third.  
1 2

Minor Third.  
1

Diminished Third.  
1 2

## SEVENTHS.

Diminished Seventh.  
1 2 3Minor Seventh.  
1 2 3 4Major Seventh.  
1 2 3 4 5

Original.

Inverted.

Augmented Second.  
1

Major Second  
1

Minor Second.  
1

## OCTAVE.

Octave.

1 2 3 4 5

Original.

Inverted.

Unison, or Prime.

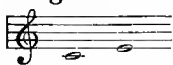
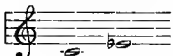
While in the preceding *Table of Intervals and Inversions*, the note *C* was always used as one of the two notes, this was only done to give a standard of measurement ; there are numberless duplicates of the examples given. In the *Key of C* we can have several Major Thirds.

or Major Sixths


etc.

## QUALITIES OR CHARACTER OF DIFFERENT INTERVALS.

Major Intervals are so called because they are large and broad in character; Minor intervals are so called because they are in comparison with Major intervals, small and narrow. In each class there are agreeable sounding, and disagreeable sounding intervals. To show the difference in sound between Major and Minor we will experiment with the agreeable sounding *Thirds* and *Sixths*.

Take the Major Third;  strike the two notes simultaneously on the piano, or sing them in quick succession many times. Then lower the upper tone a half-step and play or sing as before.  Note the difference in sound. The first



was *Major*, the full third tending to make it bright and cheerful; the second was *Minor*, the small third making it dull and mournful. Now take the inversion of this Major Third, a *Minor Sixth*

 The student may be unable to tell by its sound that it *is* Minor; but after sounding it a few times, raise the upper note to C# and note the change to the *Major* or cheerful sound. The original is unmistakably dull *now* in comparison.

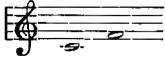
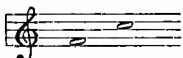
This is the distinction between all Major and Minor intervals, but the Seconds and Sevenths are all disagreeable in sound, and the corresponding difference between broadness and narrowness is not so easily distinguished.

**Augmented** and **Diminished** intervals are alike unrestful; in the former the upper note (raised) seems too high, too anxious to get away. In the *Diminished* the lower note (raised) is pressing upward. One is *too* large, the other *too* small.

## CHANGE OF QUALITY THROUGH INVERSION.

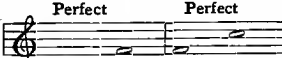
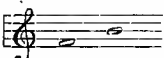
It is plain that a *third*  becomes a *sixth*  when inverted; but this is not all. Its qualifying name is changed

as well. The *Major* Third becomes a *Minor* Sixth. Just as the C was a *full* third *below* the E, it becomes a *narrow* sixth when placed *above* the E. On the same principal *Augmented* intervals become *Diminished*. Reversing the application *Minor* Intervals become *Major*, and *Diminished* become *Augmented*. *Major*, *Minor*, *Augmented* and *Diminished* intervals are therefore called IMPERFECT.

*Primes*, *Fourths*, *Fifths* and *Octaves* are generally *Perfect* because while the *numerical* designation changes, the *qualifying* designation remains. A *Perfect* Fourth  inverted becomes a *Perfect* Fifth  and so with *Octaves* and *Primes*.

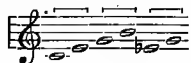
The exceptions are a certain Fourth (*Augmented*) and a certain Fifth (*Diminished*) that are found in every Key. In C we

find them as follows:  *Augmented.*  *Diminished.* now compare the steps and half-steps with a *Perfect* Fourth or *Fifth* and note

 *Perfect* *Perfect* that there is a half-step extra in the *Augmented* Fourth and a half-step less in the *Diminished* Fifth as against the *Perfect* intervals. This extra half-step accounts for the difficulty found in singing.  If the stu-

dent will now return to EXERCISE SEVENTEEN, he will probably note a slight difficulty in singing measure 4. The second note is unexpectedly high in comparison with the previous measures. The *Diminished* Fifth, though peculiar, is not so difficult to sing. Generally speaking, all *Augmented* and *Diminished* Intervals are unpleasant. The *Augmented* are a half-step larger than the *Major*, and the *Diminished* a half-step smaller than the *Minor*. *Perfect* Fourths and Fifths have no particular character as to sound, they are *white* or neutral, ready to be combined with either *Major* or *Minor* intervals to form chords: *Major* and *Minor* intervals

are as a rule easy to sing, the exception being the *Major* seventh which is only a half-step less than the octave. The student may find it difficult to comprehend all the intervals, and need not feel discouraged if he fails at the first attempt. Be contented at first with learning to distinguish *Major* and *Minor* Thirds and Sixths; later return to these pages and learn the *names* of various intervals of sound that you have become unconsciously familiar with. The student already knows the sounds of many intervals, but has not learned to distinguish them by name. A *Major* Third has its individual characteristics no matter where placed,



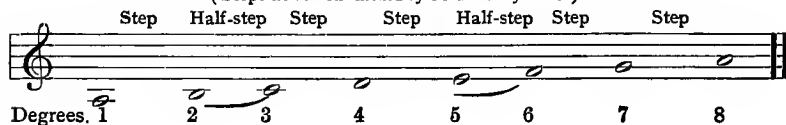
the *pitch* does not alter the *quality*. When we learn the intervals properly we can sing the most difficult music at sight. We repeat, it is not necessary to learn them all at once, try to distinguish a few, and realise that you have been singing intervals from the first exercise in the book. We have learned to walk without knowing that it was called walking. In the matter of *Inversions*, a good way to know instantly the *numerical* designation of the inversion of any given interval is to subtract the original interval from *nine*. The inversion of a *second* is a *seventh*, of a *third* a *sixth*, etc.

#### THE MINOR MODE OR SCALE.

The exercises thus far have been based on the *Major Mode or Scale*. There is another important *Mode or Scale*, the *Minor*. It is called *Minor* principally because its third degree is Minor. Each *Major* Key has a *Relative Minor* Key. The first degree (key-note) of this *Minor* Key is found at an interval of a Minor third below that of the *Major* Key. Therefore the *Relative Minor* of the Key of *C Major* is the Key of *A Minor*.

#### SCALE OF A MINOR.

(Steps as found naturally in the Key of C)

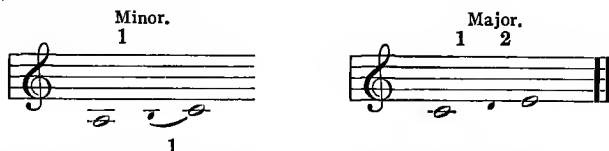


Compare this scale, *degree by degree*, and *step by step* with the

## SCALE OF C MAJOR.

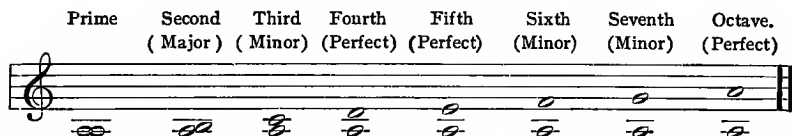


There are many discrepancies. In the minor scale we have only a *half-step* between the 2nd and 3rd degrees, in the major scale we have a *step*. This makes the interval of a third from 1st to 3rd degree only a *step and a half* in the first case, and *two steps* in the second case.

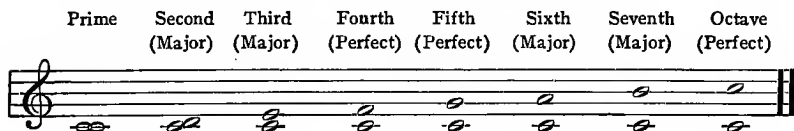


Other discrepancies of like nature will be discovered. We will now show the intervals of the Minor Mode properly qualified.

## KEY OF A MINOR.



It will be seen that for the most part we have *minor* intervals (compare the steps in the 6th and 7th intervals as well) where we had *major* intervals in the *Key of C Major*.

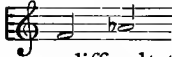
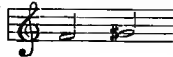


In giving the Harmonic names of the notes in the *Scale of C Major* we spoke of the *Leading Note*. This note must be present in the Minor Scale as well. Let us look again at the *Scale of A Minor*, as first given.



There is a *whole step* between the 7th and 8th degrees. We therefore must create the *Leading Note* by adding a sharp before the 7th degree "g."

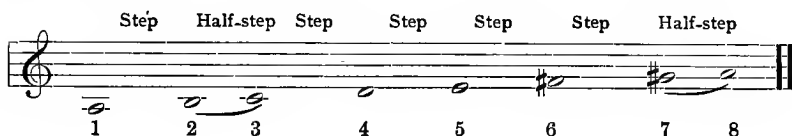


Now begin on the Key-note "A" and hum the scale up to the octave. No difficulty is encountered until we try to sound this new *Leading Note*. Now count the Half-steps between the 6th and 7th degrees f—g#. We find there are *three* half-steps between these adjacent notes. It is therefore larger than a *Major second*. Such intervals are termed *Augmented* or enlarged. The *Major Second* is the largest second that can occur naturally in the *Diatonic Scale*. The inner sense of hearing associates a certain interval of sound with the *second* as read by the eye. The ear does not object to the *actual sound* produced in playing or singing this *Augmented Second* when it is expressed as a *Minor Third*,  but as an *Augmented Second*  it is very difficult to intone.

The *Major Second* may be likened to the syllable "de" pronounced *aee*, the *Minor Third* to the syllable "dey;" now we put the acute accent (French) over é in dé and we pronounce it *dey*. The sharp gives a *second* the sound of a *third*; the accent gives a syllable of two letters the same effect as one of three. In either case the sound is *unexpected*, though *familiar* to our ears. The same relationship exists between *Augmented Fifths* and *Minor Sixths*, or *Augmented Sixths* and *Minor Sevenths*.

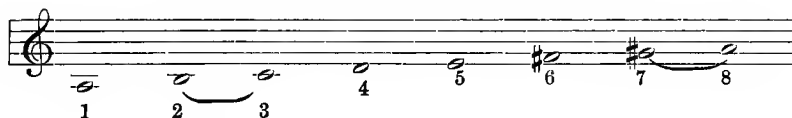


To do away with this difficult interval we raise the 6th degree a half-step, thereby reducing the interval of a second to its normal sound, one step. We have no difficulty in singing the Minor scale in this form.



All this was done on account of the *Leading Note* to bring it a *half-step* below the key-note (octave) in *ascending*. In *descending* the *Leading Note* loses its special importance, and to restore the character as much as possible to the *Minor* or *mournful* scale, we restore the 7th and 6th degrees to their original state (as Minor 7th and 6th respectively, in relation to their keynote). We therefore play and sing Minor scales up and down as follows :

SCALE OF A MINOR. (Ascending.)



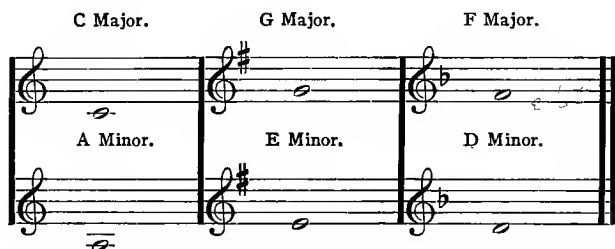
SCALE OF A MINOR. (Descending.)



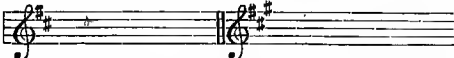
There is no question of the *Minor* effect either ascending or descending, the *Minor third* A to C is present in each case, and the *Minor seventh* and *sixth* add their influence in the descending scale.

This combination ascending and descending is called the *Melodic Minor Scale*. Sometimes, however, for a particular effect the 7th degree is not raised and this results in another form of *Minor scale*.

It was stated in the explanation of Accidentals that the *Sharp* ( $\sharp$ ) introduced on account of the *Leading Note* to perfect the *Major Scale*, was not put before every note, but after the *Clef*. This constituted the *Key-signature* and every note coming on that particular degree was sharped. The same rule applied to Flats ( $\flat$ ). Now in the *Minor Scale* the accidentals necessary to create the *Leading Note* (7th degree) and the raised 6th degree (to avoid the *Augmented second*) are added before each note as needed. A *Minor Key* does not have an independent *Key-signature*, it is used under the *Key-signature* of its relative Major. Thus:





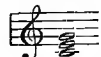
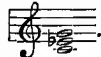


The student after studying the *Table of Key-Signatures* should be able to tell at a glance what the Key is, but as a guide remember that the *Sharp* is always added on the degree below the Key-note. Thus the  $\sharp$  being on "f," "g" is the Key-note. Where there is more than one sharp the Key-note is a degree above the


last sharp  etc. To find the Key-note in flat keys, count down to the fourth degree below the single Flat, or *last* flat where more than one are given: Thus one flat ( $\flat$ ) means the Key of F and two flats the Key of B $\flat$ .



It may be easier to remember that the **Key-note** is to be found on the degree where the next to last flat was added in the **Key-Signature**.

As the one signature represents both a **Major** and **Minor** key, the student may be unable to tell which key is indicated. There are two ways to tell, either through the progressions in the melody which give a decided *Major* or *Minor* effect, or the principal chord in the accompaniment where an accompaniment is used. This principal chord is of course founded on the **Key-note** and consists of three notes; the **Key-note** itself, with its third and fifth above. This is called the **Tonic Triad**. In *C Major* it is  with a *Major* third; in *A Minor* it is  with a *Minor* third.

The third in the *Tonic Triad* proves conclusively whether the key is *Major* or *Minor*. The student will see a difference in these two chords, *first* because one chord is lower and the pitch difference is immediately noted. Yet the *Major* and *Minor* effect may not be so apparent. To develop the faculty of differentiating between these modes, practise the following. Play the *C Major* chord  repeatedly, then the *C Minor* chord . Note the difference in sound; then begin with the *A Minor* chord  and afterwards play the *A Major* chord .

The student will soon be able to play the *C Major* chord and its affiliated *A Minor* chord  and not only note the *difference in pitch* between the chords, but feel the *difference in quality*. The following table shows the **Key-signature** of every *Major Key* and its *Relative Minor Key* and gives the *Tonic Triad* of each.

## TABLE OF KEY SIGNATURES AND TONIC TRIADS.

The sharps or flats in the signature are to be applied to the notes in the chords.

## SHARP KEYS.

SHARP KEYS. This section displays tonic triads for eight sharp keys, arranged in two rows of four. Each key is represented by a grand staff (treble and bass clefs) with a key signature of one or more sharps. The triads are shown as three notes beamed together.

Major	Minor	Major	Minor	Major	Minor	Major	Minor
C Major	A Minor	G Major	E Minor	D Major	B Minor	A Major	F# Minor
E Major	C# Minor	B Major	G# Minor	F# Major	D# Minor	C# Major	A# Minor

## FLAT KEYS.

FLAT KEYS. This section displays tonic triads for seven flat keys, arranged in two rows. The first row contains four keys, and the second row contains three. Each key is represented by a grand staff with a key signature of one or more flats. The triads are shown as three notes beamed together.

Major	Minor	Major	Minor	Major	Minor
F Major	D Minor	Bb Major	G Minor	Eb Major	C Minor
Ab Major	F Minor	Db Major	Bb Minor	Gb Major	Eb Minor
				Cb Major	Ab Minor

Like the old rhyme for remembering the number of days in each month "*Thirty days hath September*" etc., the following rhymes for sharp and flat keys respectively will be found most useful.

No sharps or flats belong to *C*;  
One sharp the *Key of G* must show,  
*D* has two sharps, and *A* has three.  
In *E* are four, and five in *B*,  
The *F sharp Scale* must show its six,  
For *C sharp* you must seven prefix.

The *Key of F* one flat must take,  
Two flats the *Key of B flat* make.  
*E flat* has three, and *A flat* four,  
And in *D flat* add still one more.  
By six the *G flat Scale* is known,  
And *C flat* makes all seven its own.

of C A G E B F C

In several of the scales following, where the original scale passage would probably be too high for the average voice, other notes are given, the scale proper being continued in small notes. While it is necessary to know the scale in all the Keys (Major and Minor) sooner or later, the student will find a perfect knowledge of the various keys up to and inclusive of *four sharps* or *four flats* sufficient for ordinary needs at first.

#### SCALES IN MAJOR AND RELATIVE MINOR KEYS.

49.

C MAJOR.

N. C. P.

Ah ————— etc.

A MINOR.

Ah ————— etc.

50.

G MAJOR.

Ah ————— etc.

E MINOR.

Ah ————— etc.

Detailed description: This block contains the musical notation for exercise 50. It consists of two staves. The top staff is for G Major, with a key signature of one sharp (F#) and a common time signature (C). The melody starts on G4 and ascends stepwise to G5, then descends stepwise to G4. The bottom staff is for E Minor, with a key signature of one sharp (F#) and a common time signature (C). The melody starts on E4 and ascends stepwise to E5, then descends stepwise to E4. Both staves have a fermata over the final note. The text 'Ah ————— etc.' is written below each staff.

51.

D MAJOR.

Ah ————— etc.

B MINOR.

Ah ————— etc.

Detailed description: This block contains the musical notation for exercise 51. It consists of two staves. The top staff is for D Major, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody starts on D4 and ascends stepwise to D5, then descends stepwise to D4. The bottom staff is for B Minor, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody starts on B3 and ascends stepwise to B4, then descends stepwise to B3. Both staves have a fermata over the final note. The text 'Ah ————— etc.' is written below each staff.

52.

A MAJOR.

Ah ————— etc.

F# MINOR.

Ah ————— etc.

Detailed description: This block contains the musical notation for exercise 52. It consists of two staves. The top staff is for A Major, with a key signature of three sharps (F#, C#, and G#) and a common time signature (C). The melody starts on A4 and ascends stepwise to A5, then descends stepwise to A4. The bottom staff is for F# Minor, with a key signature of three sharps (F#, C#, and G#) and a common time signature (C). The melody starts on F#3 and ascends stepwise to F#4, then descends stepwise to F#3. Both staves have a fermata over the final note. The text 'Ah ————— etc.' is written below each staff.

53.

E MAJOR.

Ah ————— etc.

Ah ————— etc.

Detailed description: This block contains the musical notation for exercise 53. It consists of two staves. The top staff is for E Major, with a key signature of four sharps (F#, C#, G#, and D#) and a common time signature (C). The melody starts on E4 and ascends stepwise to E5, then descends stepwise to E4. The bottom staff is for C# Minor, with a key signature of four sharps (F#, C#, G#, and D#) and a common time signature (C). The melody starts on C#3 and ascends stepwise to C#4, then descends stepwise to C#3. Both staves have a fermata over the final note. The text 'Ah ————— etc.' is written below each staff.

54.

B MAJOR.



G# MINOR.



55.

F# MAJOR.



D# MINOR.



The Keys of *C# Major—A# Minor* (seven sharps) are rarely used, and need not be given here.

56.

F MAJOR.



D MINOR.



57.

Bb MAJOR.



G MINOR.



\* The diatonic notes being already sharp, double sharps (x) are necessary here.

58.

E $\flat$  MAJOR.

Exercise 58 consists of two staves. The top staff is in E $\flat$  Major (three flats) and the bottom staff is in C Minor (three flats). Both staves are in common time (C). The melody on the top staff begins with a half note E $\flat$  (B $\flat$  on the staff), followed by quarter notes G $\flat$  (F), A $\flat$  (G), B $\flat$  (A), and C $\flat$  (B). The bottom staff follows a similar pattern, starting with a half note C $\flat$  (B), followed by quarter notes D $\flat$  (C), E $\flat$  (D), F $\flat$  (E), and G $\flat$  (F). Both staves end with a double bar line. The word "etc." is written below the first few notes of each staff.

59.

A $\flat$  MAJOR.

Exercise 59 consists of two staves. The top staff is in A $\flat$  Major (four flats) and the bottom staff is in F Minor (four flats). Both staves are in common time (C). The melody on the top staff begins with a half note A $\flat$  (G), followed by quarter notes B $\flat$  (A), C $\flat$  (B), D $\flat$  (C), and E $\flat$  (D). The bottom staff follows a similar pattern, starting with a half note F $\flat$  (E), followed by quarter notes G $\flat$  (F), A $\flat$  (G), B $\flat$  (A), and C $\flat$  (B). Both staves end with a double bar line. The word "etc." is written below the first few notes of each staff.

60.

D $\flat$  MAJOR.

Exercise 60 consists of two staves. The top staff is in D $\flat$  Major (five flats) and the bottom staff is in B $\flat$  Minor (five flats). Both staves are in common time (C). The melody on the top staff begins with a half note D $\flat$  (C), followed by quarter notes E $\flat$  (D), F $\flat$  (E), G $\flat$  (F), and A $\flat$  (G). The bottom staff follows a similar pattern, starting with a half note B $\flat$  (A), followed by quarter notes C $\flat$  (B), D $\flat$  (C), E $\flat$  (D), and F $\flat$  (E). Both staves end with a double bar line. The word "etc." is written below the first few notes of each staff.

61.

G $\flat$  MAJOR.

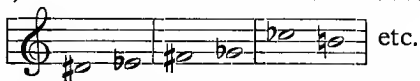
Exercise 61 consists of two staves. The top staff is in G $\flat$  Major (six flats) and the bottom staff is in E $\flat$  Minor (six flats). Both staves are in common time (C). The melody on the top staff begins with a half note G $\flat$  (F), followed by quarter notes A $\flat$  (G), B $\flat$  (A), C $\flat$  (B), and D $\flat$  (C). The bottom staff follows a similar pattern, starting with a half note E $\flat$  (D), followed by quarter notes F $\flat$  (E), G $\flat$  (F), A $\flat$  (G), and B $\flat$  (A). Both staves end with a double bar line. The word "etc." is written below the first few notes of each staff.

The Keys of C $\flat$  Major—A $\flat$  Minor (seven flats) are rarely used, and need not be given here.



## ENHARMONIC NOTES AND SCALES.

When the same *sound in pitch* is expressed in two different ways on the staff, the notes are said to be *enharmonically* the same.



Either way of notation may be chosen according to the key or for convenience in reading. The keys of *C# Major* (seven sharps) and *Db Major* (five flats) with their *Relative Minors* are *enharmonically* the same, and it is easier to write and read the notes in *Db*. The keys of *Cb Major* (seven flats) and *B Major* (five sharps) with their *Relative Minors* are *enharmonically* the same, and it is easier to write and read the notes in *B Major*. Therefore *C# Major* and *Cb Major* are rarely used.

## ENHARMONIC SCALES.



The lower scale in *B Major* is unquestionably easier to read. In returning to the consideration of the *Minor Mode*, give careful attention to the next exercise, where the same identical melody is written first in Major, then in Minor.



Note the effect of the *Major* progression *c* to *e* (No. 62 a), and the corresponding *Minor* progression *a* to *c* (No. 62 b); note also how the sharps are added to the 6th and 7th degrees on account of the *Leading Note* in *Minor*, and the notes restored by naturals to their original pitch in the next measure (*descending*). Melodies are for the most part written entirely in either *Major* or *Minor*, but in numerous instances a *Minor* phrase is introduced in a *Major* key, and vice versa. The student should try to recognize such changes in a melody when they occur, thereby increasing his musical intelligence and vastly adding to the effectiveness of the interpretation, especially in singing. In *Major* there is *joy*; in *Minor*, *sadness*, the contrasting elementary emotions in life.

## 63.

## A MINOR.

Beat time.

N. C. P.

One, two and three, four, One and two and three, four and etc.

*p* Moderato.

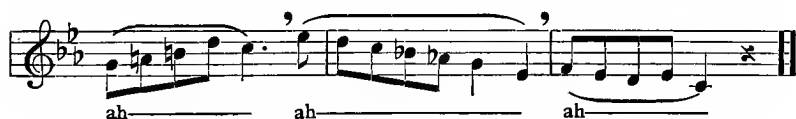
The musical score for exercise 63 in A minor consists of four staves. Each staff has a vocal line with the syllable 'ah' written below it. The first staff begins with a treble clef and a common time signature. The second staff includes a 'crescendo' marking. The third staff includes 'f' (forte) and 'diminuendo' markings. The fourth staff ends with a double bar line and a repeat sign. The melody is written in A minor, with sharps for F# and C# appearing in the second and fourth staves.

\* The melody being temporarily in the Relative Major, G is not to be treated as the *Leading Note* of *A Minor*, and it is not necessary to raise it and the 6th degree.

## C MINOR.

64.

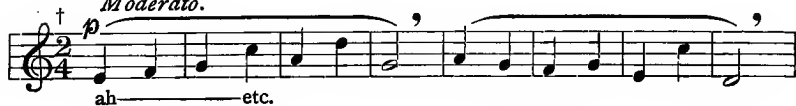
Note the three notes flatted.

*Moderato.*

\* The 6th and 7th degrees of the scale being flat, a natural (♮) is used to raise them ; they are not raised in the 5th and 6th measures, which are in *Relative Major*.

## MISCELLANEOUS EXERCISES.

65.

*Moderato.*

† The student may at any time beat one measure before singing.





The next exercise presents three divisions of the *quarter* note. The first being found in measure three, two eighth notes coming in *evenly* on "One and two and"; in the next measure (four) we have a *dotted eighth* and a *sixteenth* note, the *eighth* note being held over and the *sixteenth* coming just *after* "and." In measure seven we find a group of *three eighth* notes, called a *triplet*, because it is introduced in a simple time, in this case  $\frac{2}{4}$ . If we wish to divide the *quarter* beat into three parts (a *triplet*) we must use One-er-y, Two-er-y as in  $\frac{3}{8}$  time. Where we wish to have three notes to a quarter beat throughout we write it with a dotted quarter in  $\frac{3}{8}$  time, but this *triplet* with 3 over it is executed in the same manner. Note the difference between the *even* eighths in

measure three and the *triplet* eighths in measure seven. Be sure that the *quarter* and *eighth* in measure eleven are smoother and less jerky than the *dotted eighth* and *sixteenth* in measure ten.

68.

*Allegretto.*

One and Two and One and



One-er - y, Two - er y



69.

E MINOR.

\* *Andante.*

\* Remember that every "f" in the exercise is to be sharpened.

70.

F MAJOR.

\* *Moderato.*

\* Remember that every "b" in the exercise is to be flatted.

71.

*Moderato.*

72.

*Allegretto.*

\* Points for supplementary breathing if needed.





73.

*Moderato.*



Note the change to D minor at the 8th measure of the preceding.

74.

*Allegro.*



75.

*Moderato.*

N. C. P.





76.

*Con spirito.*

N. C. P.



77.

*Allegretto.*

Ah ————— etc.

78. *Andante*

Ah —————





79.

Two measure phrases and breathing, two syllables to each phrase.

*March time, con spirito.*

N. C. P.



The image displays six staves of musical notation, each with a treble clef and a key signature of one flat (Bb). The notation includes eighth and sixteenth notes, rests, and triplets. Below each staff are syllables 'lah' with horizontal lines indicating the vocal line. Some notes are marked with an 'x'.

Staff 1: *lah* *lah* *lah* *lah*

Staff 2: *lah* *lah*

Staff 3: *lah* *lah* *lah*

Staff 4: *lah* *lah* *lah*

Staff 5: *lah* *lah* *lah*

Staff 6: *lah* *lah* *lah*

Where simple triple movement is desired, it is expressed generally in  $\frac{3}{4}$  time, but  $\frac{3}{8}$  time has been often used, and in the following beat three to a measure, the *eighth* note taking the place of the *quarter* as unit.

80.

*Moderato. Legato.*

*p* Ah ————— ah —————  
Ah ————— etc.

81.

Two beats to a measure, three notes to a beat.

*Allegretto non troppo.*

*p* Ah ————— ah —————

ah ————— ah ————— ah —————

ah ————— ah ————— ah —

ah —————

ah ————— ah —

ah ————— ah —

ah ————— ah —

ah ————— ah — ah — ah —

*f* ah ————— ah ————— ah —

82.

*Moderato espressivo.*

N. C. P.

Ah —————





83. One two three.

*Moderato.*





84

*Quietly. Like a cradle song. (Two beats.)*

N. C. P.



In the two melodious studies (vocalises) following, it is advisable to take breath according to commas, but a supplementary breath may be taken at asterisk \*.

85.

MAELZEL'S METRONOME. (87 = ♩).

*Andante, molto legato.*



86.

METRONOME (92 =  $\text{♩}$ ).*Andantino, sempre legato.*

The musical score for exercise 86 is written in 2/4 time. It consists of nine staves of music. The key signature starts with one sharp (F#), changes to one flat (Bb) in the third staff, and returns to one sharp (F#) in the eighth staff. The tempo is marked 'Andantino' and the articulation is 'sempre legato'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with many notes marked with an asterisk (\*) indicating grace notes. The piece ends with a double bar line and a repeat sign.

† The grace notes (small) found in this exercise have no perceptible time value of their own, but are merged rapidly and smoothly into the principal note before which they are placed.

## THE CHROMATIC SCALE.

Through singing the *Diatonic Scale* in all the various *Major and Minor Keys*, we have used all the tones or sounds recognized in any single octave. **Chromatic Scales** are made up of *Half-steps* in *direct succession*. Melodies are said to be *Chromatic* when they introduce Sharps and Flats liberally for artistic or emotional effect.



The full *Chromatic Scale* is rarely used except in florid or decorative passages and runs; it is rather difficult to sing properly, but the student should endeavor to learn it as soon as possible. Observe that in the following exercise, *Sharps* are used for the accidental notes *ascending*, and *Flats* for the corresponding notes *descending*. The natural or *Diatonic* notes of the *Key of C* are found in their proper places as before. The *Chromatic* notes have down stems.

## THE CHROMATIC SCALE.

87.

N. C. P.



Note that in the *descending* scale we use *f#* as in *ascending*; this is done to distinguish the half-way point, seventh step either ascending or descending, thereby serving as a guide in singing or playing the *Chromatic Scale*.

The student should practise writing *Chromatic Scales* beginning on each half-step as follows, up to C natural.



## SCALE VARIATIONS ASCENDING.

Sing *Lah* throughout as indicated in the first measure of each variation. Continue scales downward (see opposite page) if preferred.

88.

Alla breve time. Two beats. Half note to a beat.

*p* *Moderato.*



1st Var.



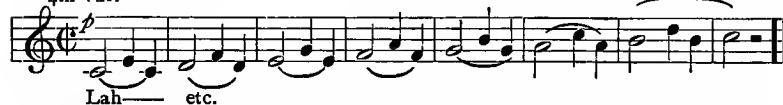
2d Var.



3d Var.



4th Var.



5th Var. (In syncopes.)



6th Var.



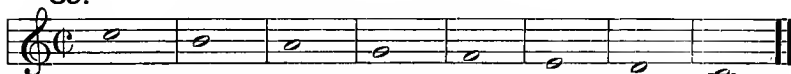
7th Var.



## SCALE VARIATIONS DESCENDING.

Instead of stopping at the end of each staff on the opposite page ; the scales may be continued downwards on the corresponding staff of this page.

89.



Lah

1st Var.



Lah lah

2d Var.



Lah lah lah

3d Var.



Lah

4th Var.



Lah

5th Var. (In syncopes.)



Lah

6th Var.



Lah

7th Var.



Lah

## 8th Var. (In syncopes.)



Lah

## 9th Var. (In syncopes.)



Lah

## 10th Var.

*Finish last staff here before crossing to next page.*

Lah

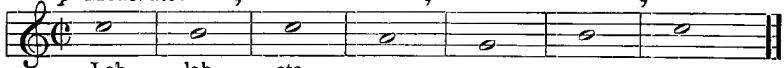
Lah



## THEME IN C MAJOR AND VARIATIONS

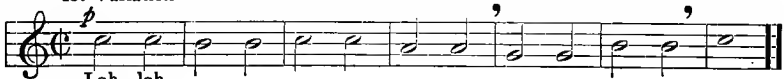
## 90.

## THEME.

*p Moderato.*

Lah lah etc.

## 1st Variation



Lah lah

## 2d Var.



## 3d Var.



## 4th Var (In syncopes.)



Lah lah lah etc.



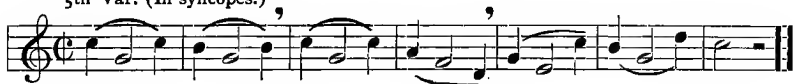
8th Var. (In syncopes.)

Lah  
9th Var. (In syncopes.)Lah  
10th Var.

Lah



5th Var. (In syncopes.)



6th Var.



7th Var.



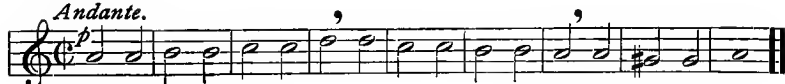
8th Var.



## THEME IN A MINOR AND VARIATIONS.

91.

THEME.

*Andante.*

Lah lah etc.

1st Var.



Lah lah lah

2d Var. (In syncopes.)



Lah lah lah

3d Var.



Ah

4th Var.



Ah

5th Var. (In syncopes.)



Lah lah

6th Var.



Tra la la la la la Tra la la la Tra la la la la la Tra la la la



Tra la la la la la Tra la la Tra la la la la la Tra la la la la la.



## ILLUSTRATING USE OF REPEAT SIGNS, DAL SEGNO AND FINE.

92.

(See p. 100.)

*Andante.*

## MUSICAL TERMS AND ABBREVIATIONS.

## EXPRESSION, DYNAMICS.

**Piano** (pē-ah'-no). Soft. The word is usually abbreviated *p*.




**Mezzo-piano** (mét-tsō pē-ah'-no). Moderately soft; not so soft as **piano**; abbreviated *mp*. **Mezzo** means medium.

**Pianissimo** (pē-ah'-nis'-sē-mō). Very soft; abbreviated *pp*.

**Forte** (for'-tay). Loud; abbreviated *f*. **Mezzo-forte** means moderately or medium loud; abbreviated *mf*. **Fortissimo** (För-tis'-sē-mō) signifies very loud; abbreviated *ff*.

**Forzando** or **sforzando** (för-tsahn'-dō sfor-tsahn'-dō). With force; emphasizing a note or chord; abbreviated *fz* or *sfz*.

**Crescendo** (kraz-shen'-do). Gradually increasing in sound, from soft to loud; abbreviated *cresc.*

**Diminuendo** (dē-mē-noo-en'-do). Gradually diminishing in sound, from loud to soft; abbreviated *dim.* **Decrescendo**—abbreviated *decresc.*—has the same meaning. **Crescendo** is represented by this mark ; and **diminuendo** by this mark . When used together thus  they are known as a **swell**.

## DEGREES OF MOVEMENT OR TEMPO.

The general degree of speed in a movement is termed the **Tempo** or **Time**. This is indicated by words placed at the beginning. (Most of these are Italian words or phrases; however many French and German words are used in modern compositions.)

The following are the fundamental degrees of speed, given in order from slow to quick:

**Grave** (grah'-vay) a very slow movement; the slowest.

**Adagio** (ad-dah'-jee-o) a degree faster, but with grace and expression.

**Largo** (lar'-gō) slow; in a broad or large style.

**Larghetto** (lar-get'-tō) a degree faster than **largo**.

**Andante** (an-dan'-tē) moderately slow; quiet and peaceful.

**Andantino** (an-dan-tēe'-nō) strictly, slower than **andante**, but generally used to indicate a tempo less slow.

**Moderato** (mod-er-ah'-tō) at a moderate speed.

**Allegretto** (al-lay-grey'-tō) not so fast as **allegro**, but quicker than **moderato**.

**Allegro** (al-lay'-gro) a quick, lively movement.

**Vivace** (vee-vah'-chay) spirited; with life.

**Presto** (press'-tō) very quick.

**Prestissimo** (press-tiss'-see-mo) the quickest movement.

Terms which qualify the foregoing words.

**Assai** (as-sah'-ee) very, extremely.

**Molto** ( mole'-tō ) much  
**Più** ( pee'-oo ) more.  
**Meno** ( may'-no ) less.  
**Poco** ( po'-ko ) little.  
**Con** ( kon ) with.  
**Non troppo** ( non trop'-pō ) not too much.


#### STYLE AND INTERPRETATION.

**Affettuoso** ( af-fet-too-o'-zo ) affectionately, with soft expression.  
**Agitato** ( ah'-gee-tah'-tō ) agitated.  
**Amoroso** ( am-or-o'-zo ) lovingly ; with tenderness.  
**Cantabile** ( can-tah'-bee-lay ) in a singing style.  
**Con brio** ( kon bree'-o ) with brilliancy.  
**Con gusto** ( kon goos'-tō ) with taste.  
**Furioso** ( foo-ree-o'-zo ) furiously ; with great force and spirit.  
**Pastorale** ( pas-tō-rah'-lay ) in a simple, pastoral style.  
**Sostenuto** ( sos-tee-noo'-tō ) well sustained ; full value to all notes.  
**Scherzando** ( skert-tzan'-dō ) light and playful in character.  
**Vigoroso** ( vig-or-o'-zo ) vigorously ; with force.  
 These words are placed after those which denote the speed, thus :  
**Allegro con brio**, quick and with brilliancy.  
**Allegro agitato**, quick and agitated.  
**Andante affettuoso**, slowly and in an affectionate, tender style.  
**Andante cantabile**, slowly and with a singing quality of tone.

#### TEMPORARY CHANGES OF SPEED.

**Accelerando** ( at-tshel-er-ahn'-do ). Gradually increasing the speed ; abbreviated *accel.*  
**Ritardando** ( ree-tahr-dahn'-do ). Gradually diminishing the speed ; abbreviated *rit.* **Rallentando** ( rahl-len-tahn'-do ) abbreviated *rall.* — means diminish the sound as well as speed.  
**A tempo** ( ah'-tem-pōh ). Resume the regular time of a movement after a change of speed, either fast or slow. **Tempo primo** ( tem'-pō pree'-mo ) is used to mark a return to the first theme or movement after a secondary movement.

#### VARIETY IN EXECUTION.

The notes may be executed in various styles.  
**Legato**, means that the notes are to be smoothly connected, one with the other ; it is often indicated by a slur .  
**Staccato**, means that the notes are to be detached. The ordinary *staccato* is often expressed by dots ( . . ) over the notes. The extreme *staccato* where

the notes are more decisively attacked and actually shortened in the detaching process, is indicated by dashes ( ¯ ¯ ) over the notes. There are numberless combinations of *legato* and *staccato*.


#### REPEAT SIGNS, ETC.

To economise in space various devices are used; the simple repeat is indicated by a double bar and dots placed at the beginning of a period ||: and at its end :|| indicating that the measures between are to be repeated.

**Da capo**, (dah kah'-pō) abbreviated **D.C.** means return to the very beginning of the piece.

**Da capo al segno**, (dah kah'-po ahl sen'-yo) or **Dal segno**, abbreviated **D.S.**, means return to the sign or character § wherever found.

**Fine** (fee'-nay) indicates the end of a piece. Notes will often be found after it where there is to be a return (D.C. or D.S.) to an earlier phrase, in which case we would not stop the first time we reached Fine, but only after having repeated the earlier phrase. But Fine is the eventual ending.

**8....** (**Octava**, over the notes indicates that the notes under the dotted line are to be sung or played an octave higher. It is placed *under* the notes when the lower or under octave is desired. The ending of the lines shows return to the ordinary register, but the word **loco** (lō'-ko) is sometimes used to contradict the 8.... The **Hold** indicated by the sign  placed over a note, means that the note is to be prolonged at the discretion of the performer. It is sometimes placed over a double bar to mark the end of a composition.

#### THE METRONOME.

The letters **M. M.** stand for Maëzel's Metronome, a little instrument for measuring time; the note and figures denote the speed to be used.

We move the sliding weight upon the pendulum until the top of it reaches the desired number, say 60; then each stroke of the pendulum will indicate the value of the note which is printed with the number.

**M. M.** ♩ = 60: the weight is placed at 60, each stroke of the pendulum will indicate the value of a quarter note. If the time signature is **C** or  $\frac{4}{4}$  there will be four strokes to each measure; if the time is  $\frac{3}{4}$  there will be three strokes to each measure. The note and figures are frequently used without the letters **M. M.**

## SECTION TWO.

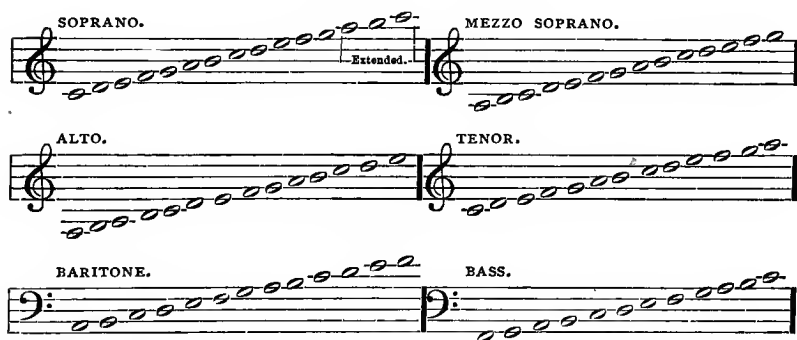
## CLASSIFICATION OF VOICES AND VOCALIZATION.

There are two kinds or natures of voices,—the male and the female.

The male voice is divided into three species ;—the Tenor, the Baritone, and the Bass. There is also a male Alto voice, which is only a high Tenor, and corresponds with the Contralto or low female voice.

The female voice is divided also into three species ;—the Soprano, the Mezzo Soprano and the Alto ( or Contralto ).

## COMPASS OF VOICES.



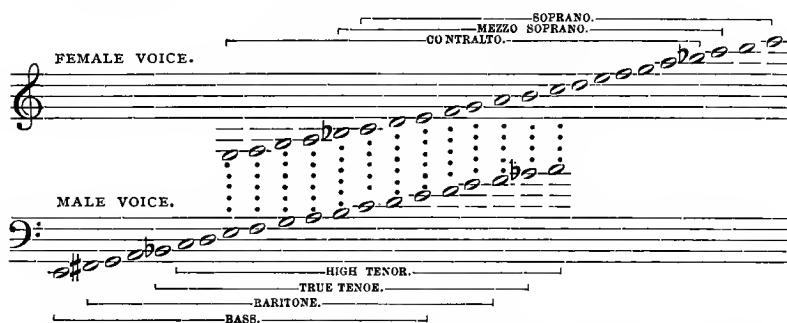
As appears by the foregoing tables, the Bass is the lowest and the Soprano the highest voice ; and the others are intermediate.

No two voices are precisely alike. As the leaves of trees or the features of men, they all differ in some respect, in compass, power, etc.

Every voice should have a distinct character, by which it may be classified or named. Thus the Bass voice has more body and weight than the Baritone ; and the Tenor is lighter or finer than the Baritone — and so on. The Tenor voice is located, as to *actual*

*pitch* of the sounds, as shown in the Bass clef below ; but the notes are always *written* an octave higher in the treble clef, and in this diagram they correspond exactly with the notes allotted to the Mezzo Soprano Voice. A liberal compass is allotted to each voice below.

#### DIAGRAM OF THE COMPASS OF THE HUMAN VOICE.



Lower and higher notes have been found in exceptional Bass and Soprano voices respectively ; but the above covers the practical range or compass of each individual voice and of the Human Voice in general.

#### TONE PRODUCTION AND VOCALIZATION.

Up to this period the student has been learning to read music ; to sing the various scales and intervals correctly in various kinds of time and rhythm ; to keep time, etc.; in short, to become grounded in the elements of music generally. A few brief directions were given in regard to the singing tone and breathing, but this was only to provide a means for developing musical understanding.

Now that we know how to read music from the staff and sing the notes correctly as to pitch and time, we can begin to really cultivate the voice itself. It is not to be inferred from this that the student has made no progress in *singing*. The vowel sound *ah* is the best possible developer of good tone when properly used, and there is no reason why the student should not have learned to place the singing tone properly.



A careful, intelligent reading of the following matter and faithful application of the principles involved, will soon put the student on the high-road to success as a *singer*, but it was necessary to learn the A B C of Music first.

#### ABRIDGED METHOD OF VOCALIZATION.

As previously stated, to vocalize is to sing upon a single vowel *a* (ah), etc. In vocalization the notes should be articulated in a uniform manner, without grimaces, and without moving the tongue or chin during the emission of the sound. The sounds should be attacked with clear precision, and without dragging the voice from one sound to the other.

We recommend, above all, a perfect uniformity of vowel sound throughout the scale.

In order to excel in the art of singing, one must know how to breathe, that is to say, to have a long respiration, which can be controlled at will. The act of breathing, and, consequently, the action of singing, can be practised better when standing. If the pupil sings under the direction of a teacher, he should face him so that the latter may observe every movement, and may correct his faults, even in the most minute details, which may become chronic, if neglected from the start.

Pupils are particularly recommended to hold themselves erect, and to keep the shoulders back (but not *raised*), so that the expanded chest may place the lungs in the most favorable position.

The mouth should be opened without affectation, and the lips should be slightly smiling. Exaggerated expressions in gesture or effect, should always be avoided. The tongue should fall naturally in the mouth, and touch the teeth lightly.

To produce beautiful sounds, and sustain them pure, uniform and accurately, as long as the breath permits, is the art of a skillful singer. When the student can sing uniform tones, he should try to shade them. This is done by increasing from soft to loud, and a decreasing from loud to soft, on the same note, and is what

we call drawing out tones: this study should be made with great care.

When we wish a sound to be modified in this way, we indicate it by this mark.  $\leftarrow \rightarrow$

#### CHANGE OF VOICE.

When the change of voice comes, its quality is completely altered. With boys the voice usually loses an octave. During this critical time, great precaution should be taken that the exercise of singing shall not weaken the vocal organs, whose development would thus be checked.

This change works in different ways, sometimes the voice keeps a small number of notes; often it is lost entirely, or its changes are as strange as they are unexpected, and a round voice becomes shrill, and *vice versa*. In such cases, the teacher should not weary the pupil, but should observe the working of nature, until the voice has taken a settled character. The teacher can test the powers of his pupil at times, but with prudence, and without constraining him to regular practice.

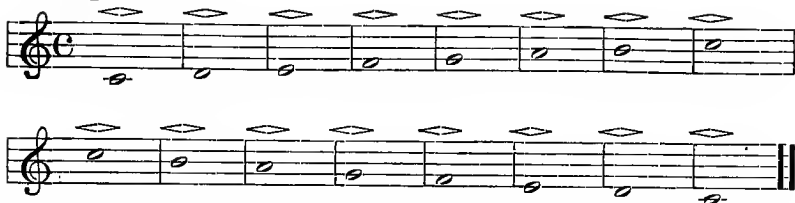
#### EXERCISES FOR TONE-PRODUCTION.

Begin each note softly, increase and diminish the sound as indicated by  $\leftarrow \rightarrow$ , but never let the tone waver in pitch or the sound of the *ah* change its distinctive quality. This latter precaution must be critically observed *always*. The tone must be kept bright and clear in quality; muddy, inarticulate or throaty sounds *must be avoided*, as they indicate a faulty position of the tongue and vocal organs.

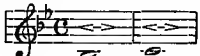
The tongue especially should not be permitted to curl up, but be held to the teeth. Over-anxiety very often results in a *stiffening* or *rigidity* of the jaw muscles, which produces a hard tone. Allow the jaw to hang naturally. Unless the student is sure of the tone, practise at first softly without the swell. Then practise with the swell and finally attack each note with more volume, but never *explosively*.

1.

A breath for each note.

*Largo.*

It may be advisable to add here that all these exercises can be transposed into higher or lower keys than these given, to develop high or low voices respectively. Do not accomplish this, however, by simply beginning the exercise on a lower or higher tone than given and reading the notes throughout as written. We must not *read C* and *sing Bb*, a step lower; we wish to associate only one pitch sound with *C* as the eye reads it. It is preferable to really transpose or change the position of the note

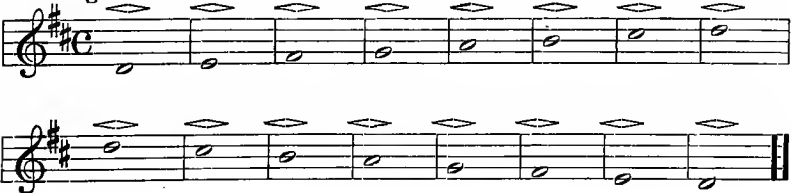
by the eye, *reading No. 1* for instance in *Bb*, a step lower  etc.

If the student is unable to transpose thus at sight, he must write out the exercises in the keys desired. In this manner every note as read by the eye will have its own particular sound and the sense of *absolute pitch* be established.

2.

*Largo.*

3.

*Largo.*

4.

*Largo.*

## EXERCISE IN SECONDS.

5.

Two notes to a breath.



## EXERCISE IN THIRDS.

Study this exercise in two ways : first, note by note, Lah, Lah, etc., and second, slurring them as indicated. More attention should be given to the slurred notes.

6.

Lah lah lah lah etc.





Begin all these exercises slowly, and gradually arrive at speed.

### EXERCISES IN FOURTHS.

Practise these exercises very smoothly, repeating each as may be necessary.

7.

8.



9.

10.



11.



Where the same exercises are given in different keys and with different numberings, they may be sung progressively with only breathing time between them. See Nos. 12 to 19, etc.

### EXERCISES IN FIFTHS.

12.

Transpose to lower keys if desired.



13.



14.



15.



16.



17.



18.



19.



Transpose to higher keys if desired.

### EXERCISES IN SIXTHS.

20.



21.



(For breath.)

Also read in D Major ( $\sharp$  and  $2\sharp$ .)

22.



Also read in E Major ( $\sharp$  and  $4\sharp$ .)

23.



Also read in F# Major (6#.)

24.



## EXERCISE IN SEVENTHS.

25.

Take great care with the seventh degree of the scale.



26.



Also read in D major (2# and 2#).

27.



Also read in E major (4# and 4#).

28.



## EXERCISES IN OCTAVE SCALES.

29.

May be sung in lower and higher keys.



\* Sing the notes as found in the scale of C, regardless of beginning on D, E, etc. The entire exercise is in C.



According to the pupil's breathing power, the teacher will determine how many measures of No. 30 he can sing without taking breath. The pupil will learn to take the best and easiest respiration, and according to his powers will sing as many measures as he can, beginning, however, with one. When he has succeeded in singing this exercise with a single breath, he will have obtained excellent results.

30.



31.



32.





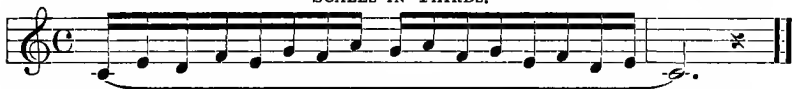


33.(\*) (Scale introducing the ninth.)



34.

SCALES IN THIRDS.



35.



Read also in D Major, (2 ♯ and 2 ♯).

36.



Read also in E Major, (2 ♯ and 4 ♯).

37.



38.

By Degrees.



39.



Read also in D Major, (2 ♯ and 2 ♯).

\* The student should eventually sing this exercise without a supplemental breathing, and even twice in succession if possible.

† This means repeat the previous measure.

40.



Read also in E major, (♯ and 4 ♯).

41.

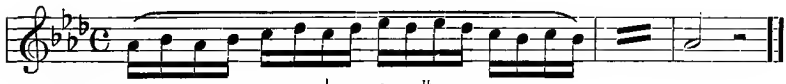


42.



Read also in G Major, (♯ and 1 ♯).

43.



Read also in A Major, (♯ and 3 ♯).

44.

*Sempre legato.*

45.

*Sempre legato.*

Have the pupil study these exercises while standing.

46.



Practise these exercises finally, with rapidity.

47.



48.



49.



50.



51.



52.



53.

*Allegro.*

54.



55.



Also in D Major.

56.



Also in E Major.

57.



Also in F# Major.

58.



59.



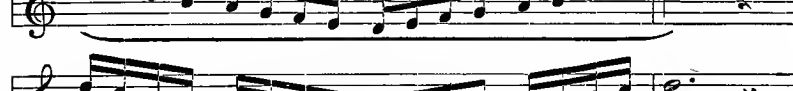
60.



Also in D Major.

61.

Transpose each exercise to higher and lower keys.

*Allegro*

62. *Very smoothly*

63.



64.



## MINOR SCALES.

It will be remembered that in the construction of the **Melodic Minor Scale**, it was found necessary to raise the 7th degree on account of its being the *Leading Note*.

In addition we raised the 6th degree to avoid the *Augmented Second* between the 6th and 7th degrees. Now in the **Harmonic Minor Scale** we consider the *Harmonic* (in this case *Minor*) effect of greater importance and allow the 6th degree to remain as it comes through the *Key-signature*.

This compels us to sing a *Minor Second* (half-step) between the 5th and 6th degrees, and the difficult *Augmented Second* (a step and a half) between the 6th and 7th degrees. In order to remind the student of these peculiarities we have connected the *Minor Second* with a slur under the notes, and the *Augmented Second* with a line over the notes. It will be noticed also that the intervals are the same *Ascending* or *Descending*.

## HARMONIC MINOR SCALES.

65.



Practise the above in lower and higher keys as well.

The *Melodic Minor Scales* following we are already familiar with, the raised 6th degree as well as the 7th making them comparatively easy to sing after the *Harmonic Minor Scales*. Note the raised 6th and 7th degrees *ascending* and the restoration according to Key-signatures, *descending*.

## MELODIC MINOR SCALES.

66.



Practise in lower and higher keys as well.

**Cadence** as used in No. 67 means a close or finish in melody or harmony, dividing it into sections or periods, or bringing it to final termination. In the following examples the *Key-note* is reached

through the harmony of the *dominant note* and more especially through the *Leading Note* (a) or the *Second Degree* (b). Such cadences are most natural and satisfactory to the ear and are termed *Perfect*. These cadences are not intended to be practised in succession, but are given as examples for individual study to develop the sense of harmonic or melodic finish to phrase and period.

#### FORMULAS OF PERFECT CADENCES IN G.

67.

The musical notation displays eight examples of perfect cadences in G major (one sharp, C major scale). Each example begins with a piano (*p*) dynamic marking. The first example is a simple harmonic cadence with a final whole note G. The second and third examples are melodic cadences, labeled (a) and (b) respectively, featuring a leading note (F#) and a final whole note G. The remaining five examples show more complex melodic and harmonic patterns, including sixteenth and thirty-second notes, all concluding with a final whole note G. The notation is written on a single staff in treble clef with a key signature of one sharp (F#).





## EXERCISES FOR TWO VOICES.

Many young singers find difficulty in sustaining a second part against the principal melody. It cannot be said that they are lacking in ear; since, on the contrary, they are endowed with such sensitive hearing that they hear the melodious part better and cannot cling to the secondary part. To develop the ability to sing the secondary part (sometimes referred to as the alto) the succeeding exercises are devoted. The first are not difficult, the notes of the second part being a *third* or a *sixth* lower than the

melody, but the rhythm is identical. Most of the exercises can be transposed to lower or higher keys.

68.

*Moderato.*

1ST VOICE.

N. C. P.



2D VOICE.



69.

N. C. P.



70.

71. In sixths.



72.



73. *Very legato.*

## 74.



## 75.



## 76.



77.



78.



79.

In Sixths.

N. C. P.

*Allegretto.*

80.

In Thirds and Sixths.

N. C. P.

*Moderato.*

81.

Two notes to one.

N. C. P.



82.

Varied.

N. C. P.



83.

Independent, crossing voices and breathing.

N. C. P.

*Moderato.*

84.


*Moderato.*

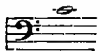


Singing with other voices in duos, trios or quartets will prove of very great benefit and add much to musicianship. The student should neglect no opportunity for such part singing. Chorus singing, helpful as it is to trained voices, is, however, a source of danger to the weak or untrained. In the mass of tone the student cannot hear his own voice, is under constant temptation to force it, and so unconsciously acquires a faulty tone production. In reading also he is easily carried along by his neighbors and is apt therefore to lean on others instead of acquiring an independent sureness.

When the student can sing properly alone, then by all means join a good chorus, but not before. At all times pay careful attention to the tone production.

## SECTION THREE.

## THE BASS CLEF.

The **Bass Clef**  is used for music to be sung by Baritone or Bass Voices, for the left-hand part as a rule in Piano music and for all low notes generally. It is *most* necessary for Baritone and Bass singers to be able to read it, as practically all music for these two voices is written in the Bass clef. In all Hymn books, and in much Mixed Quartet or Choral music the Tenor notes are printed above the Bass notes on the same staff, so it is really necessary for a Tenor singer to read from the Bass clef as well as from the Treble. Women and children ordinarily singing from the Treble clef are advised to study these exercises if only for the sake of learning to read the *Bass Clef* for later use in Piano playing, to say nothing of the additional vocal practise to be gained.

In the early part of this book the position of *Middle C* was explained on the Piano Key-board. It is only necessary to say here that the sound of *Middle C* is written on the first ledger line above the Bass Staff  and this relationship is maintained by Tenor, Baritone or Bass Voices. Women's or children's voices reading from the Bass Clef must regard  as *Middle C*, () in reality singing the notes an octave higher than written. It is presumed that all the general musical instruction previously given has been read and comprehended, this section being devoted principally to explanation of and practise in the Bass Clef. Being designed for Bass and Baritone voices particularly, many exercises will be found too low for Treble voices even when sung an octave higher. Such exercises may be omitted, but may be used as *reading* exercises with profit.

## COMPARISON OF THE TWO CLEFS.

"Middle C"

"Middle C" for Women's and Children's Voices singing from the Bass Clef.

"Middle C" for Men's Voices.

do re mi fa sol la ti do re mi fa sol la ti do re mi fa sol la

In the following exercise the various notes of the *Scale of C* are introduced by degrees. Study each double bar section carefully, associate the syllable name of each note with its position on the staff; then learn the letter name. The whole note is used for reading, with no regard to time value.

## SCALE OF C BY DEGREES.

1ST DEGREE.

2D DEGREE.

3D DEGREE.

Do C Do re D C Do re mi re D C

4TH DEGREE.

5TH DEGREE.

Do re mi fa mi re do C Do re mi fa sol fa mi re do C

6TH DEGREE.

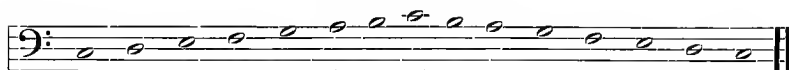
Do re mi fa sol la sol fa mi re do C

7TH DEGREE.

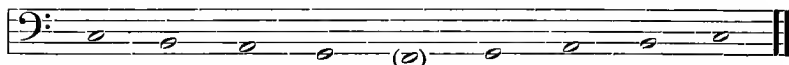
Do re mi fa sol la ti la sol fa mi re do C



## OCTAVE.



*Do re mi fa sol la ti do ti la sol fa mi re do*  
 C D E F G A B C B A G F E D C

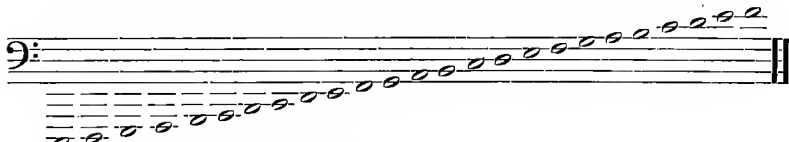


*Do ti la sol fa sol la ti do*  
 C B A G F G A B C

## EXTENT OF THE BASS CLEF.

Notes below the staff used principally in Piano or Instrumental Music.

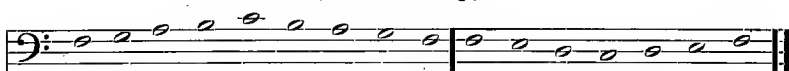
CARL FORMES and other exceptional Bassos have sung a resonant low C below the staff.



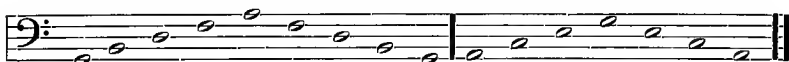
*Do re mi fa sol la ti do re mi fa sol la ti do re mi fa sol la ti do re mi fa*  
 C D E F G A B C D E F G A B C D E F G A B C D E F

## EXERCISE FOR READING AND NAMING NOTES.

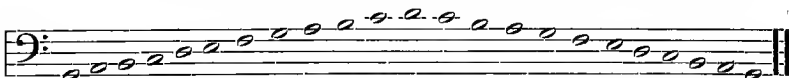
(Not to be sung.)



*Fa sol la ti do ti la sol fa fa mi re do re mi fa*  
 F G A B C B A G F F E D C D E F



*Sol ti re fa la fa re ti sol la do mi sol mi do la*  
 G B D F A F D B G A C E G E C A



*sol la ti do re mi fa sol la ti do re do ti la sol fa mi re do ti la sol*  
 G A B C D E F G A B C D C B A G F E D C B A G

ti re fa la do la fa re ti  
B D F A C A F D B

do mi sol ti sol mi do  
C E G B G E C



1.

Four beats to a measure, take breath after each measure.

*Moderato.*

2.



3.



## 4.

The interval of a second is to be found in each measure.

N. C. P.

Do re do re mi re mi fa mi fa sol fa  
C D C D E D E F E F G F

sol la sol la ti la ti do ti do  
G A G A B A B C B C

do ti do ti la ti la sol la sol fa sol  
C B C B A B A G A G F G

fa mi fa mi re mi re do re do.  
F E F E D E D C D C.

## 5.

The interval of a third exists between the lowest and highest notes in each consecutive double measure.

Do re mi re do re mi fa mi re  
C D E D C D E F E D

mi fa sol fa mi fa sol la sol fa  
E F G F E F G A G F

sol la ti la sol la ti do ti la  
G A B A G A B C B A

sol la ti la sol fa sol la sol fa  
G A B A G F G A G F

mi fa sol fa mi re mi fa mi re  
E F G F E D E F E D

do re mi re do  
C D E D C

## 6.

The interval of a fourth exists between the lowest and highest notes in each consecutive double measure.

Do re mi fa do re mi fa sol re  
C D E F C D E F G D

mi fa sol la mi fa sol la ti fa  
E F G A E F G A B F

sol la ti do sol fa sol la ti fa  
G A B C G F G A B F

mi fa sol la mi re mi fa sol re  
E F G A E D E F G D

do re mi fa do  
C D E F C

## 7.

The interval of a fifth exists between the lowest and highest notes in each consecutive double measure.

Do re mi fa sol do re mi fa sol la re  
C D E F G C D E F G A D

mi fa sol la ti mi fa sol la ti do fa  
E F G A B E F G A B C F

mi fa sol la ti mi re mi fa sol la re  
E F G A B E D E F G A D

do re mi fa sol do  
C D E F G C

## 8.

The interval of a sixth exists between the lowest and highest notes in each consecutive double measure.

Do re mi fa sol la do re mi fa sol la ti re  
C D E F G A C D E F G A B D

mi fa sol la ti do mi re mi fa sol la ti re  
E F G A B C E D E F G A B D

do re mi fa sol la sol do la sol mi do  
C D E F G A G C A G E C

## 9.

The interval of a seventh exists between the lowest and highest notes in each consecutive double measure.

Do re mi fa sol la ti do re mi fa sol  
C D E F G A B C D E F G

la ti do re do ti la sol fa mi re do  
A B C D C B A G F E D C

ti la sol fa mi re do  
B A G F E D C

## 10.

The interval of an octave exists between the lowest and highest notes in each group of four measures.

Do re mi fa sol la ti do do  
C D E F G A B C C

do ti la sol fa mi re sol do do sol mi do  
C B A G F E D G C C G E C

## RECAPITULATION.

## 11.

Do do re do mi do fa do sol do la do ti do do do  
C C D C E C F C G C A C B C C C

do ti do la do sol do fa do mi do re do do do do  
C B C A C G C F C E C D C C C C

## MELODIC STUDY.

12.

Do re mi sol fa re do do ti do la ti la sol  
C D E G F D C C B C A B A G

la sol fa sol mi sol re do re mi sol fa re mi  
A G F G E G D C D E G F D E

do ti do mi sol ti do  
C B C E G B C

## MELODIC STUDY.

13.

Do ti do sol la fa sol mi fa sol mi fa re. do  
C B C G A F G E F G E F D C

sol la ti sol do la ti re do ti do ti la sol  
G A B G C A B D C B C B A G

do ti do sol la fa sol do mi sol do mi re do  
C B C G A F G C E G C E D C

The exercises henceforth are to be vocalized on the syllables *Ah* or *Lah* as indicated. Note that while the following exercise is in the *Key of C Major*, in the 16th measure it has modulated to the *Key of G*, and in the 17th and 19th measures the “f” has been raised a half-step.

## 14.

Vocalize each successive two measures on *Ah*.*Andante.*

*p*

Ah ————— Ah —————

## TABLE OF KEY SIGNATURES IN BASS CLEF.

The first note is the Major Key-note, the second note is the Relative Minor Key-note.

## SHARP KEYS.

C Major.	G Major.	D Major.	A Major.
A Minor.	E Minor.	B Minor.	F# Minor.

E Major.	B Major.	F# Major.	C# Major.
C# Minor.	G# Minor.	D# Minor.	A# Minor.



## FLAT KEYS.

F Major.      B♭ Major.      E♭ Major.      A♭ Major.

D Minor.      G Minor.      C Minor.      F Minor.

D♭ Major.      G♭ Major.      C♭ Major.

B♭ Minor.      E♭ Minor.      A♭ Minor.

## EXERCISES ON THE SCALE OF A MINOR.

15a.

Ah

15b.

Ah

16.

*Moderato.*

Ah



SCALES IN THE MOST USED MAJOR AND MINOR KEYS.

17.

C MAJOR.



18.

G MAJOR.



19.

D MAJOR.



20.

A MAJOR.

Ah

F# MINOR. \*

21.

E MAJOR.

Ah

C# MINOR.

Ah

22.

F MAJOR.

Ah

D MINOR.

Ah

23.

Bb MAJOR.

Ah

G MINOR.

Ah

\* The scale proper is shown in the continuation by the small notes. The large notes are within compass of average voices.

24.

E $\flat$  MAJOR.

Two staves of music. The top staff is in E-flat Major, starting on C2 and ascending to G4. The bottom staff is in C Minor, starting on C2 and ascending to G4. Both scales are marked with a slur and a breath mark 'Ah'.

25.

A $\flat$  MAJOR.

Two staves of music. The top staff is in A-flat Major, starting on F2 and ascending to D4. The bottom staff is in F Minor, starting on F2 and ascending to D4. Both scales are marked with a slur and a breath mark 'Ah'.

## EXERCISE ON THE SCALE OF G MAJOR.

26.

The 7th degree to be sharpened.

*Moderato.*

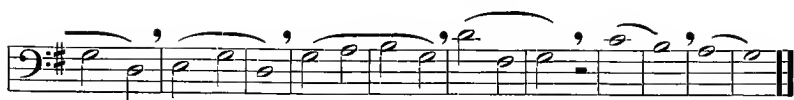
Two staves of music. The top staff is in G Major, starting on G2 and ascending to E4. The bottom staff is in G Major, starting on G2 and ascending to E4. Both scales are marked with a slur and a breath mark 'Ah'. The 7th degree (F) is sharpened in both scales.

27.

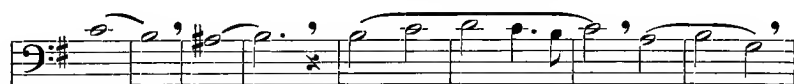
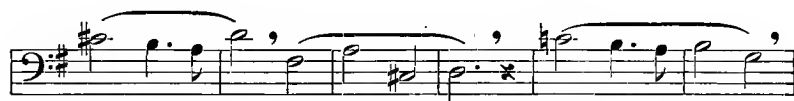
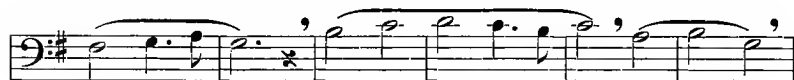
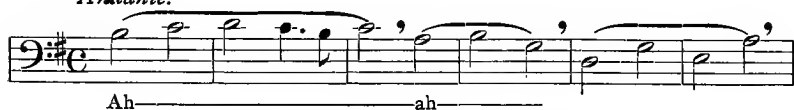
(Alla breve, two beats to a measure.)

*Andante.*

Two staves of music. The top staff is in G Major, starting on G2 and ascending to E4. The bottom staff is in G Major, starting on G2 and ascending to E4. Both scales are marked with a slur and a breath mark 'Ah'.

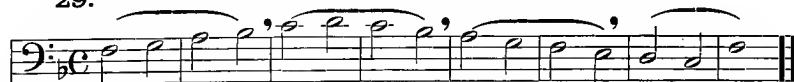


28.

*Andante.*

## EXERCISE ON THE SCALE OF F MAJOR

29.



30.

*Andante.*



## EXERCISE ON THE SCALE OF D MINOR.

31.

*Moderato.*

Lah lah etc.



32.

*p Andante.*

33.

*Moderato, strictly legato.*



34.





EXERCISE ON THE SCALE OF B $\flat$  MAJOR.

35.

*Allegretto.*

36.

*Con spirito.*

37.

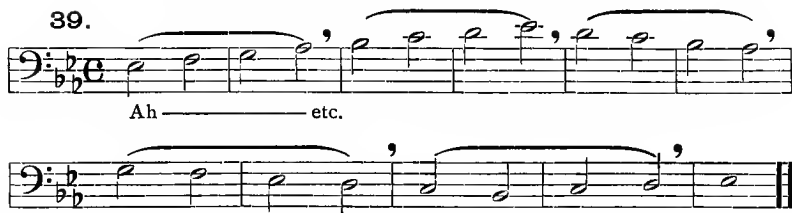
*Andante.*

38.

*Moderato.*

EXERCISE ON THE SCALE OF E $\flat$  MAJOR.

39.



40.

*Moderato.*

## THE CHROMATIC SCALE.

41.





## 4th Var. (In synco pes.)



## 5th Var.



## 6th Var. (In synco pes.)



## 7th Var.



## 43.

Metronome (92 =  $\text{♩}$ )*Andantino, sempre legato.*

† ( see page 90.)



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